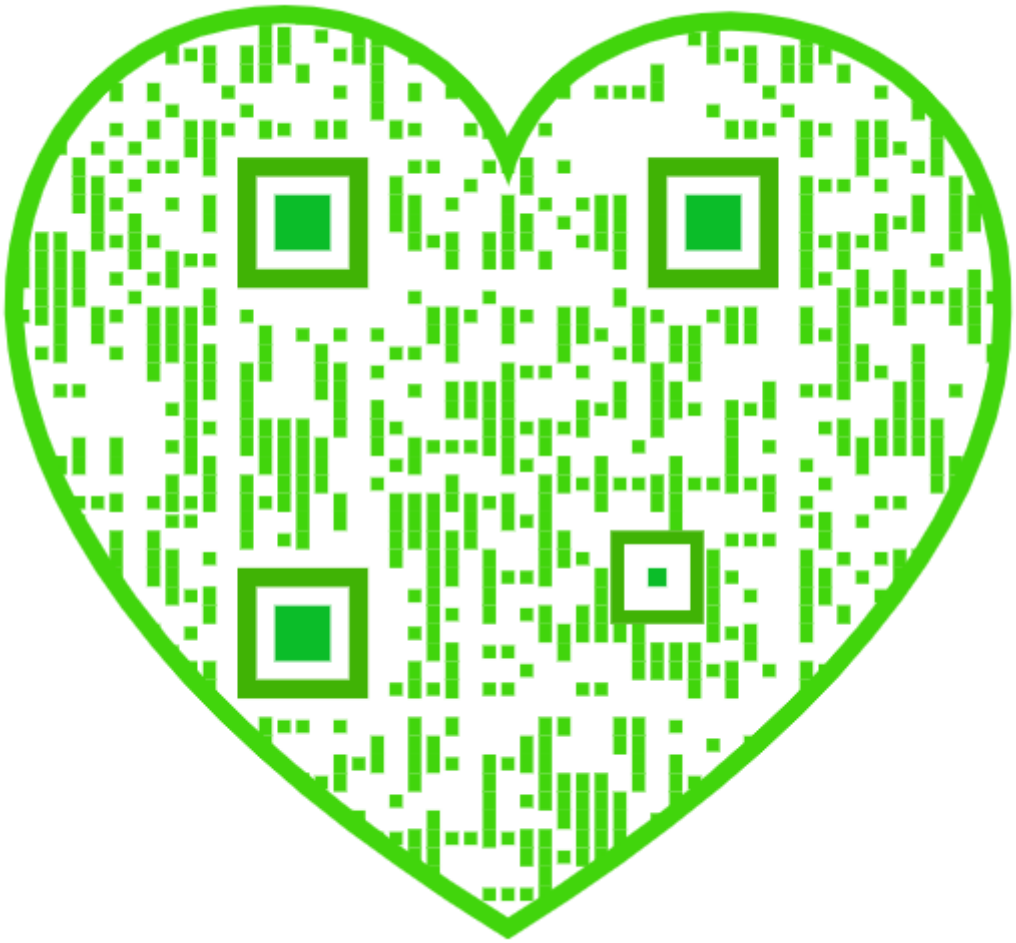
Ancient and modern furniture and woodwork in the South ...

John Hungerford Pollen, South Kensington ...

Digitized by Google



XV
B
27

955
Lon. V.

Charles Drury Edward Fortnum.

J.P. F.S.A. D.L.

Digitized by Google

3D3293407V
Digitized by Google

955
Lon. V

Digitized by Google

ANCIENT & MODERN FURNITURE AND WOODWORK

IN THE SOUTH KENSINGTON MUSEUM

Digitized by Google

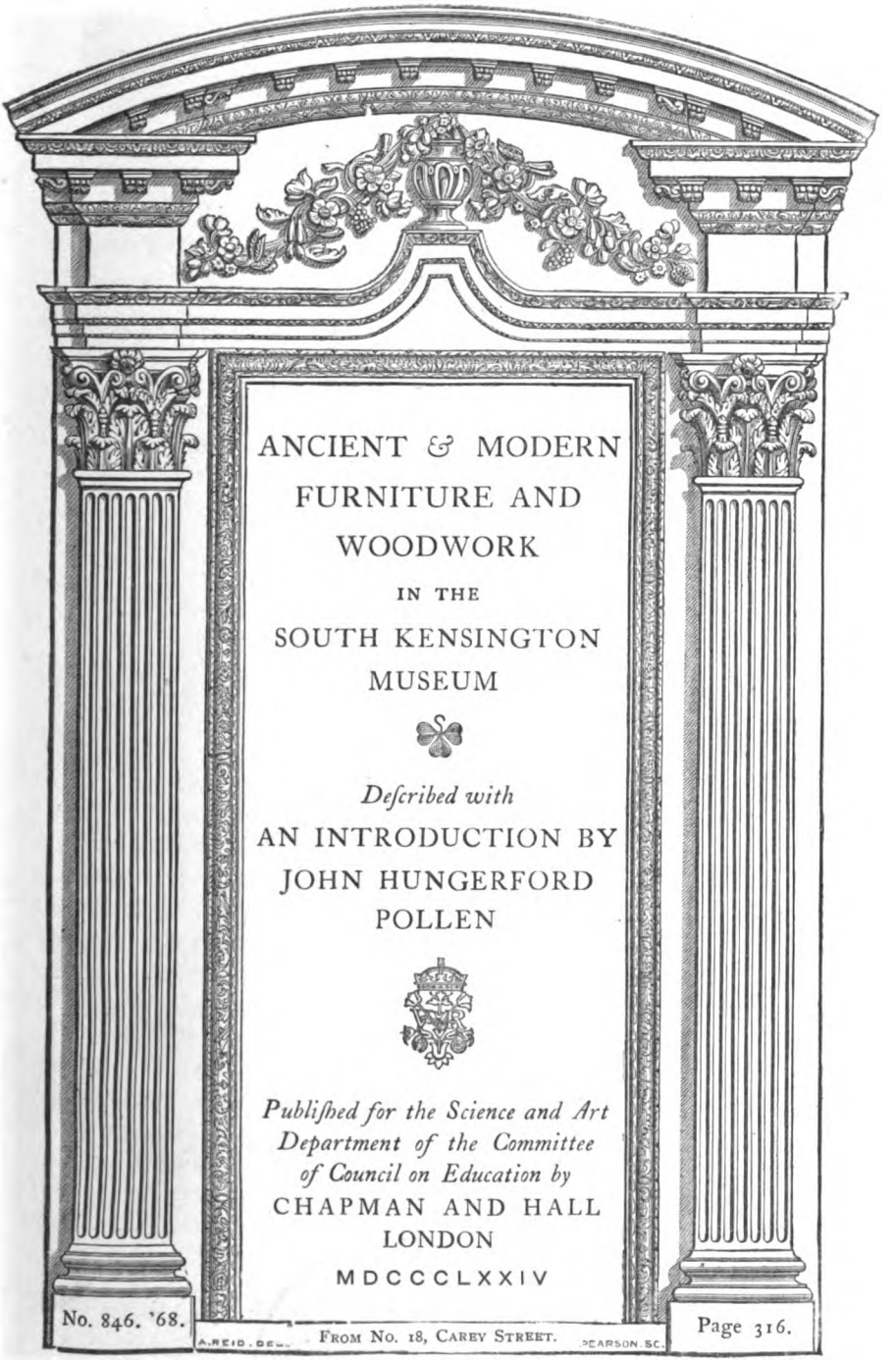
Digitized by Google

Digitized by Google

COFFER OR CHEST. *Italian, XV. Century.*

4637 '58. P. 127.

Digitized by Google



Digitized by Google

ASHMOLEAN MUSEUM
OXFORD
LIBRARY

Digitized by Google

CONTENTS.

	Page
List of the Photographs.	
List of the Woodcuts.	
Introduction	i–ccxli
Names of Artists	ccxliii–ccxlix
Catalogue and Description . . .	1–358
Appendix	359–391
Index to Registered Numbers . .	393–399
General Index	400–415

LIST OF ILLUSTRATIONS.

CHROMOLITHOGRAPH.

Painted chest, 15th century . . . . Frontispiece.

PHOTOGRAPHS.

	Page
Coffer, 15th century	23
Drawer of a cabinet, 16th century . . .	45
Cabinet, 16th century	56
Cabinet, 17th century	60
Cabinet, 15th century	66
Cabinet, 17th century	78
Chair, 17th century	115
Miniature sculpture, 16th century . . .	172
Mirror, 15th century	184
Mirror, 16th century	190
Mirror, 16th century	193
Panelling, 14th or 15th century . . .	200
Boudoir, 18th century	224
Buffet, 15th century	268
Table, 16th century	288

Printed by the Permanent Printing Company (Woodbury process).

Digitized by Google

LIST OF WOODCUTS.

Object.	Page.	Object.	Page.
Door frame . .	Title page	Carved frame . .	cxxv
Egyptian chair . .	v	Chair . . .	cxxviii
Aſſyrian ſeat . .	ix	Bracket . . .	cxxxiv
Bas-relief of a chair .	xi	Carved frame . .	cxxxvi
Chair from Xanthus .	xiii	„ . .	cxxxix
Greek chair . .	xvii	Diſtaff . . .	cxlv
Tripod . . .	xxxi	Triclinium . .	clxiii
Bronze couch . .	xxxvi	Bed . . .	clxv
Bronze ſella . .	xxxvii	Bed of Ware . .	clxviii
Chair of St. Peter .	xlviii	Bed . . .	clxix
Chair of Dagobert .	lxi	Chair . . .	clxxviii
Mediæval bed . .	lxix	Antique carriages .	cxcv
Cornice . . .	xcvi	Mediæval carriage .	cxcviii
Carved angle of a cheſt .	xcviii	State coach . .	cci
Chair . . .	c	Carved bellows . .	8
Bellows . . .	ci	Panels . . .	196
Knife-caſe . .	cviii	„ . . .	206
Table . . .	cxiii	Panel . . .	214
Carved panel . .	cxiv	Pedeſtal . . .	218
„ . .	cxviii	Coronation chair .	359
Cabinet . . .	cxxiii	State carriage . .	367

Digitized by Google

THOUGH admirable ſculpture and painting have been employed for the decoration of woodwork and furniture, both for civil and religious uſes, yet a connected hiſtory of the ſubject remains to be written. Many pieces of furniture are included in deſcriptions of ivories and bronzes and much of wood conſtruction in architectural treatiſes. The following eſſay is an attempt to connect together information which is to be met with, regarding both, in books on many ſubjects. The writer knows but too well that much remains to be gathered in order to complete it, and is prepared to find many corrections required, as the make and decoration of ornamental woodwork and ſumptuous furniture of different periods are better underſtood, and the beauty of theſe objects is more generally appreciated.

INTRODUCTION.

CHAPTER I.

HE ſtudy of a collection of genuine old pieces of furniture has an intereſt beyond the mere appreciation of the beauty they diſplay. The carving or the ornaments that ſet them off, and the ſkill and ingenuity with which they are put together, are well worthy of our attention. But the furniture we are about to deſcribe has been in actual uſe, and is, in general, unaltered; it ſhows the faſhions and uſages of

Digitized by Google

moſt of the modern nations of Europe, and it belongs to a number of epochs. To ſtudy or deſcribe it is to go back to the days in which theſe objects have been made, and to the wants and manners, the habits and the ſentiments, of bygone ages. The Muſeum contains cheſts, caſkets, cabinets, chairs, carriages, and utenſils of all ſorts; of theſe ſome have held the bridal dreſſes, fans, and trinkets of Italian beauties, whoſe ſons and daughters for many generations have long gone to the duſt. There are beſides, inlaid folding chairs, uſed at the court of Guido Ubaldo, in the Palace of Urbino, and of other Italian potentates of the fifteenth century; buffets and ſideboards that figured at mediæval feaſts; boxes that held the jeſſes and bells of hawks; love tokens of many kinds, chriſtening ſpoons, draught and cheſs men, card boxes, belonging to the fifteenth, ſixteenth, and ſeventeenth centuries; carriages of the London of Cromwell and Hogarth, and of the Dublin of Burke; panelling of the date of Raleigh; a complete room made for a lady of honour to Marie Antoinette.

Beſides theſe mementoes of periods comparatively well known to us, we ſhall find reproductions of the furniture of ages the habits of which we know imperfectly, ſuch as the Chair of Dagobert, and various relics illuſtrating the old claſſic manners and civilization, as they have come down to us from Roman maſters and Greek artiſts, brought to light by the diſcoveries at Herculaneum and Pompeii.

The field through which ſuch a collection ſtretches is too wide to be filled with anything like completeneſs, and the works of ſeveral periods have ſtill to be repreſented more thoroughly as opportunities offer of completing and of houſing a collection that requires much ſpace in order to be well ſhown. Yet the South Kenſington Collection is already rich in pieces of furniture, ſuch as carved cheſts and cabinets, that are examples of the moſt finiſhed wood carving of Flanders, France, and Italy, as well as of our own country.

Digitized by Google

As wood is the material of which furniture for domeſtic uſe has generally been made, there are, of courſe, limits to its endurance, and not much of the furniture is older than the renaiſſance. Earlier European furniture for houſes is ſeldom to be met with.

Examples of mediæval woodwork are to be ſeen complete and in good preſervation in churches, others have been kept in ſacriſties, &c.; but objects for domeſtic uſe, ſuch as beds, chairs, cheſts, tables &c., are rare, and have not often been collected together. The Muſeum of the Hôtel de Cluny, in Paris, is the beſt repreſentative collection of woodwork anterior to the quattro or cinque cento period, *i.e.* the end of the fifteenth and beginning of the ſixteenth centuries. Examples of carved and gilt carriages belonging to the laſt century are included in that collection, and a ſet of carriages, alſo carved and gilt, made for ſtate ceremonials uſed during the latter part of the laſt century, and down to the days of the empire of Napoleon the Third, are, or were till the war of 1870, kept at the Trianon, at Verſailles.

Many cabinets and tables in Boule work, Vernis Martin work, and in marquetry, by Rieſener, Gouthière, David, and others, in the poſſeſſion of Sir Richard Wallace, are now (1872) exhibited in the new muſeum at Bethnal Green, and examples by the ſame artiſts from S. Cloud and Meudon are in the Louvre in Paris.

A fine collection of carriages, the property of the royal family of Portugal, is kept in Liſbon. Theſe are decorated in the "Vernis Martin" method. A collection of various objects in wood, decorated with the ſame material, belongs to the Earl of Mansfield, and has been exhibited in the Muſeum. There is a collection of old royal ſtate carriages, carved and gilt, the property of the Emperor of Auſtria, in Vienna.

The Muſeum at South Kenſington began a more ſyſtematic collection of woodwork and wood carving, houſehold furniture,

Digitized by Google

and other objects of perſonal uſe by the acquiſition of the collection of cabinets, chairs, cheſts, &c., bought during a period of little intereſt in ſuch things by M. Soulages; and by purchaſes from various ſources, but it is ſtill defective as a repreſentative collection.

In order to take a general review of the kinds, forms, and changes of perſonal and ſecular woodwork and furniture, as manners and faſhions have influenced the requirements of different nations and times, the ſubject of the following eſſay will be divided in chronological order into:—Antique; Egyptian, Ninevite, Greek, Roman:—modern; early and late mediæval:—renaiſſance, ſeventeenth and eighteenth century work: to be followed by an examination into the changes that ſome of the pieces of furniture in moſt frequent uſe have undergone; ſome notes on materials and methods, and ſuch notices of artiſts in woodwork and furniture as the writer has been able to gather from a number of books on various ſubjects.

Antique.

1. *Furniture of Egypt.*

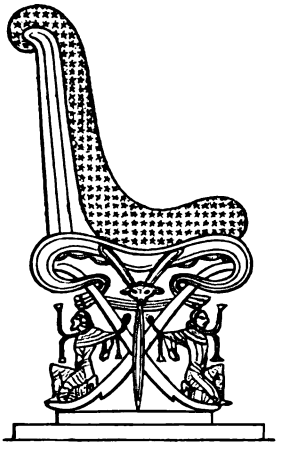
Conſidering the periſhable nature of the material, we cannot expect to meet with many exiſting ſpecimens of the woodwork or furniture of Ancient Egypt. There are to be found, however, abundant illuſtrations of theſe objects in the paintings and ſculptures of monuments. The moſt complete are on the walls of the tombs. In theſe are found detailed pictures of domeſtic life.

The interiors of houſes are ſhown, entertainments of parties of ladies and gentlemen talking, liſtening to muſic, eating and drinking.

The gueſts are ſeated on chairs of wood, framed up with ſloping backs, of which ſpecimens are in the Britiſh Muſeum;

Digitized by Google

others are on ſtools or chairs of greater ſplendour, ſtuffed and covered on the ſeat and back with coſtly textiles, having the wooden frame-work carved and gilt, generally in the form of the fore and hind legs of tigers, panthers, and other animals of the chace, ſometimes ſupported, as in the accompanying woodcut, on figures repreſenting captives. It is figured in colours in the "Deſcription," Antiq., vol. ii. pl. 89.



Of theſe more details are given under the head of chairs. They formed the moſt ſhowy and important pieces of Egyptian indoor furniture of which we have any record.

The Britiſh Muſeum contains ſix Egyptian chairs. One of theſe is made of ebony, turned in the lathe, and inlaid with collars and dies of ivory. It is low, with a back, the legs joined by light rails of cane, the back ſtraight, joined by two croſs-bars and light rails between. The ſeat is ſlightly hollowed, and is of plaited cane as in modern chairs. Another is ſquare, alſo with ſtraight back, but with pieces of wood ſloped into the ſeat to make it comfortable for a ſitter.

A very elegant ſeat in the Britiſh Muſeum is ſhaped out of two light frames of four pieces of wood, hinged together in the centres of the longer ſides. The lower ends are cut into the form of the head of an animal, and light lines of ivory are inlaid in it. The ſeat has been ſome textile material or ſkin, which has allowed the whole to fold flat.

Small workmen's ſtools of blocks of wood hollowed out and with three or four legs faſtened into them may alſo be referred to, and a table on four legs connected by four bars near the lower ends. The bars are connected with the top by

Digitized by Google

two upright rails each ſide, and two diagonal rails connect the point of junction of the leg and bar with the point of junction of theſe uprights with the top. The top is ſlightly curved. There are examples of all theſe in the Louvre at Paris.

The French book "Deſcription de l'Egypte," vol. i.; the large work of Roſellini, and the "Ancient Egyptians" of Sir Gardner Wilkinſon, give coloured plates of Egyptian chairs and couches. They have been reproduced both in claſſic and in modern days in a hundred variations.

The Egyptians uſed couches ſtraight, like ottomans; with head boards curving over as in our modern ſofas, ſometimes with the head and tail of an animal carved on the ends, and the legs and feet carved to correſpond. Theſe were ſtuffed and covered with rich material. The Egyptians did not recline at meals. Their double ſeats, δίφροι, or biſellia, were ſuch as were uſed by the Greeks and Romans. They had ſhelves and receſſes, cheſts and coffers, made of pine or cedar wood, and of a material ſuch as is now uſed in Egypt, the *Cafaſs;* palm ſticks formed into plank by thin pegs or rods of harder wood paſſing through a ſeries of theſe ſticks laid together.

"Of their bed-room furniture," ſays Sir G. Wilkinſon, "we know but little."[1] They uſed their day couches, probably, or lay on mats (he tells us) and on low wooden pallets made of palm ſticks in the way deſcribed. They had curved blocks, which ſerved for a pillow, forming a hollow to receive the head. Examples in alabaſter and wood are in the Louvre and in the Britiſh Muſeum. A couch, like a chair prolonged with ſuch a curved pillow on it, and a ſet of four ſteps to aſcend it, is figured in Vol. II. of the "Deſcription; Antiquités," pl. 89, fig. 8.

[1] Ancient Egyptians, chapter vi., vii., in which are deſcriptions of Egyptian manners as complete and detailed as thoſe of Greece and Rome in the life-like word pictures of Bekker.

Digitized by Google

Their materials for dreſs were of the moſt delicate and coſtly deſcription. The robes of the ladies were often tranſparent, and the gold and ſilver tiſſues, muſlins, and goſſamer fabrics made in India and Aſia, introduced into Imperial Rome, were probably alſo uſed in Egypt. All theſe, as well as their jewels and valuables, imply correſponding cheſts and ſmaller coffers. Small toilet boxes elegantly carved into the form or with repreſentations of leaves and animals, are preſerved in the Louvre and in the Britiſh Muſeum and other collections. They were generally of ſycamore wood, ſometimes of tamariſk or ſont (acacia), and occaſionally the more coſtly ivory or inlaid work was ſubſtituted for wood. Larger boxes are alſo preſerved in the Louvre, ſome large enough to contain dreſſes. They are ſquare with flat, curved, or gable tops, painted on the ſurface, and generally lifted from the ground by four ſhort legs or prolongations of the rails that form the framework. Theſe boxes are dovetailed, and ſecured by glue and nails.

Their chariots and the harneſs of their horſes were rich in proportion, the former painted, inlaid with ivory and gold, or with ſurface gilding, containing caſes for their bows and arms, and made of wood filled in with the lighteſt materials, perhaps canvas ſtiffened with preparations of lac in the Japaneſe manner, and put together with a ſkill that made the carriage makers of Egypt famous in their day. Notice of ſome remains of Egyptian carriages ſtill extant are given under the head of Carriages. It will be ſufficient to add that the great Jewiſh kings had their chariots ſupplied from Egypt, though, probably, they might have been had alſo from Tyre and other powerful and warlike ſtates bordering the Mediterranean. For a chariot Solomon paid about ſeventy-five pounds of our money, and of theſe he kept (for war purpoſes alone) a force of fourteen hundred, with forty thouſand horſes, beſides a cavalry force of twelve thouſand men, which are deſcribed in detail in 3 Kings, iv. 26, and x. 26.

Digitized by Google

Mummy caſes of cedar, a material readily procured and valued for its preſervative qualities, are to be ſeen in many collections, and examples can be examined in the Britiſh Muſeum. They are richly decorated with hieroglyphic paintings executed in tempera, and varniſhed with gum maſtic.

Remains of muſical inſtruments are alſo known.

The extraordinary dryneſs of the rock-hewn tombs of Egypt can alone account for the preſervation of woodwork ſpecially put by and ſealed up in ſuch receptacles. Wooden dowels, which have been uſed for the purpoſe of faſtening together blocks of ſtone in the maſonry of the Egyptian temples, are ſtill preſerved owing to the ſame cauſe.

2. *Nineveh.*

The furniture of Nineveh is not ſo elaborately or completely repreſented as that of Egypt, where the preſervation of ſculpture and painting was helped out by a climate of extraordinary dryneſs. But the diſcoveries of Mr. Layard have thrown on the details of Ninevite domeſtic life light enough to give us the means of forming a judgment on their furniture.

"Ornaments," ſays Mr. Layard, "in the form of the heads of animals, chiefly the lion, bull, and ram, were very generally introduced even in parts of the chariot, the harneſs of the horſes, and domeſtic furniture." In this reſpect the Aſſyrians reſembled the Egyptians.

"Their tables, thrones, and couches were made both of metal and wood, and probably inlaid with ivory. We learn from Herodotus that thoſe in the temple of Belus in Babylon were of ſolid gold."

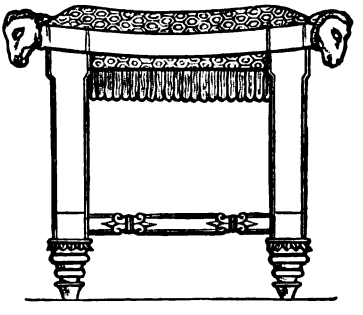
Caſe 45 in the narrow Aſſyrian gallery of the Britiſh Muſeum contains a number of fragments of carved, inciſed, and, in many inſtances, enamelled ivory that have been inlaid in thrones. Among the moſt notable are an ivory panel about eight inches long, having in the centre in Egyptian hieroglyphics a car-

Digitized by Google

toon of UBEN RA, a deity or king, with a ſitting figure elegantly deſigned. This has been completed with cloiſonné enamel. Another, alſo finely deſigned, has a deity ſeated, and – – – TA in hieroglyphics; both come from the N. W. Palace of Nimrúd.

Theſe and a ſtill finer piece, not ſo Egyptian in character, are engraved in Mr. Layard's Monuments of Nineveh, p. 90. This laſt is carved with two griffins endorſed, their wings filled with cloiſonné enamel, ſtanding on the flowers of a lotus, the ſtems of which curve with conventional but graceful radiations from a centre, and bold volutes over the top. This piece is five and a half inches long by four inches.

According to Mr. Layard, the chair repreſented in the earlieſt monuments is without a back, and the legs taſtefully carved. This form occurs in the Palace of Nimrúd, and is ſculptured on one of the baſ-reliefs now in the Britiſh Muſeum. Often the legs ended in the feet of a lion or the hoofs of a bull, and were made of gold, ſilver, or bronze. "On the monuments of Khorſabad and by the rock tablets of Malthaiyah we find repreſentations of chairs ſupported by animals and by human figures, ſometimes priſoners, like the Caryatides of the Greeks. In this they reſemble the arm-chairs of Egypt, but appear to have been more maſſive. This mode of ornamenting the throne of the king was adopted by the Perſians, and is ſeen in the ſculpture of Perſepolis." The woodcut at the end of this ſection repreſents ſuch a chair, from a baſ-relief at Khorſabad.



The lion head and lion foot were uſed by other Oriental nations. The throne of King Solomon was ſupported by lions for arms, probably in the ſame poſition as the horſes in the

Digitized by Google

Khorſabad, chair; and lions of gold or chryſelephantine work ſtood ſix on each ſide on the ſix ſteps before the throne.[2]

The throne of Tippoo Saib, deſtroyed in 1799, had heads of tigers made of plates of pure gold under the footſtool and on the ſteps of the throne. In this inſtance the occupant of the throne deſcended by a hidden paſſage, and came by that means up to his ſeat. Portions of one of theſe lions are preſerved in the private collection of arms, &c. at Windſor Caſtle.

The forms of furniture of a later date in the ſculptures of Nineveh at Khorſabad are of an inferior ſtyle. "The chairs have generally more than one croſſ-bar, and are ſomewhat heavy and ill-proportioned, the feet reſting upon large inverted cones, reſembling pine-apples." All theſe ſeats, like the δίφροι and *ſellæ* of important perſonages in Greece and Rome, were high enough to require a footſtool.

"On the earlier monuments of Aſſyria theſe footſtools are very beautifully carved or modelled. The feet were ornamented, like thoſe of the chair, with the feet of lions or the hoofs of bulls."[3]

The tables ſeem in general to have been of ſimilar form and decoration to the thrones or ſeats, the ends of the frame projecting and carved as in the woodcut above, only on a larger ſcale. The couches were alſo of ſimilar form but made of gold and ſilver, ſtuffed and covered on the ſurface with the richeſt materials. The tables and the chairs were often made in the ſhape alſo found in Greece and Rome, with folding ſupports that open on a central rivet like our camp-ſtools, and like the curule chairs which were common not only in Rome, but throughout Italy during the Renaiſſance.

Their chariots were elaborately decorated. The wheels ſeem heavier in the tire and calculated for rougher uſage than thoſe of Egypt. Pieces, fragments of ivory and gold inlay,

---

[2] 3 Kings, x. 18.

[3] Nineveh and its Remains, ii. 301, &c.

Digitized by Google

from which enamel has dropped out, made for decorating their more coſtly furniture, ſuch as are deſcribed above, have alſo been applied to the ornamentation of theſe carriages.

A piece of wood, or a beam perhaps, of pine or cedar, is in the Britiſh Muſeum. It is of a full red colour, the effect of time. Cedar was probably the wood moſt in uſe; but both in Egypt and Nineveh, as alſo in Judæa under Solomon and his ſucceſſors, woods were imported from Europe and India; ebony certainly, perhaps roſewood, teak, Indian walnut, and other precious or uſeful woods with which we are now familiar. Ebony and ivory were continually uſed for inlaying furniture. Of their bedroom furniture we can ſay little, nor do we know of what kind were the cabinets or cheſts made to preſerve their dreſſes and valuables. It is probable, however, that theſe were occaſionally as rich and elaborate as any of their ſhow or ſtate furniture.

In general it may be ſaid that the few complete or nearly complete pieces of any deſcription that are known of Egyptian or Ninevite furniture, are in their ſeveral kinds, all but unique.

On a baſ-relief, Khorſabad.

Digitized by Google

3. *Hebrew Furniture.*

Of Hebrew furniture we can give few details. It is probable that the Jews differed but little from the Aſſyrians in this reſpect. The throne of Solomon has been already noticed. In the ſtory of Judith the canopy and curtains of the bed of Holofernes may have been taken by the chronicler from familiar examples at home, or may have been ſtrictly drawn from traditional details. In the figurative language of the Canticles, the bed of Solomon is of cedar of Lebanon, the pillars of ſilver, the bottom of gold. Ordinary bedroom furniture is ſpoken of in 2 Chron. ix. 17, when the Shunamite woman, a perſon of great wealth, built for the prophet Elias "a little chamber on the wall, and ſet therein a bed, a table, a ſtool, and a candleſtick."

Solomon imported exotic woods from India, ebony and algum, a kind of ſandal wood. Theſe were mainly for the purpoſe of manufacturing harps and other muſical inſtruments. Ivory palaces, or more properly wardrobes, are mentioned in the 45th Pſalm, but of what ſize or form we cannot determine.

In the book of Eſther, i. 6, alluſions are made to Perſian furniture decorations, white, green, and blue hangings faſtened with fine linen to ſilver rings and pillars of marble. The beds were of gold and ſilver, &c. The Perſian monarch reclined at meals. The bed of Og, king of Baſan, as deſcribed in Deut. iii. 11, was nine cubits long by four, and was of iron. It was preſerved as a trophy.

As the chariots of Solomon were made in Egypt, and the artiſts employed on the temple came from Tyre, it is not unreaſonable to ſuppoſe that furniture was either made by foreign workmen, or that the Hebrews borrowed freely the forms and decorations of ſurrounding Aſiatic nations. Though ſpecially and purpoſely jealous of any innovation or interference with religious rites and obſervances, and with ſuch domeſtic cuſtoms as reſulted therefrom, we have no reaſon to think that they objected to the uſe of furniture or utenſils ſuch as they found during

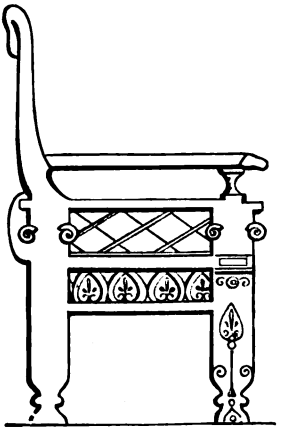
Digitized by Google

the long ſojourn in Egypt and other countries. They are ſaid in earlier times to have ſpoiled the Egyptians with reference to the number of ornaments and jewels carried away at the migration. Moſes is ſaid to have been "learned in all the wiſdom of the Egyptians;"[4] and two particular artiſts, and two only, are named in the Book of Exodus as qualified to carry into execution the ſacred veſſels and utenſils. Whatever their technical qualifications were, theſe had been acquired in Egypt.[5]

4. *The Greeks.*

In any attempt to picture to ourſelves the kind of furniture and objects of daily uſe apart from chariots, arms, &c. that ſurrounded the Greeks in early ages, it will be neceſſary to bear in mind the cloſe connexion which that people muſt have had with the Aſiatic races, and the ſplendour and refinement that ſurrounded the wealthy civilization of the Oriental monarchies.

They were ſo continually the allies or the rivals of the various States in Aſia Minor, and puſhed out into that fertile region ſo many vigorous colonies, that it cannot be doubted that the ſplendid ſtuffs, beds, couches, thrones, chariots, &c., uſed by Greeks on the Aſiatic continent or in Europe, had much of Oriental character in form and method of execution; perhaps, at firſt, in decoration alſo.



This woodcut, *e.g.*, repreſents a chair of Aſſyrian character on a baſ-relief from Xanthus, in the Britiſh Muſeum.

---

[4] Acts, vii. 22.

[5] Solomon's houſe and the ivory palace of Ahab ſeem to imply the uſe of colour, gilding, ivory, &c. on woodwork and furniture after the manner of ſurrounding nations, with the exception of figure deſigns, which were expreſſly forbidden to the Jews.

Digitized by Google

The methods of working the precious metals for jewellery ſeem to have been the ſame for Etruſcans, Greeks, and Aſiatics. To this day the tribes that inhabit central and ſouthern India retain the deſigns and the ſkill in execution of trinkets and textile fabrics that had been common to the Greeks and Etruſcans time out of mind.

Much that is Oriental figures in poetic accounts of the arms, furniture, and equipments of the Greek heroic ages. The chiefs take the field in chariots. Theſe could have been uſed but in ſmall numbers on ground ſo uneven as the rocky territories of the Morea. The beds, however, deſcribed by Homer (Il. iii. 448; Odyſs. xxiii. 19), coverlids of dyed wool, tapeſtries or carpets (Odyſs. xix. 337), and other inſtances of coloured and ſhowy furniture were genuine deſcriptions of objects known and ſeen, though not common. Generally the furniture of the heroic age was ſimple. Two beds of bronze of Tarteſſus, one Dorian and one Ionian, the ſmalleſt weighing fifty talents, of uncertain date, were kept in the Treaſury at Altis, and ſeen there by Pauſanias towards the end of the ſecond century.[6] The chariots differed little except in the ornamental carving, modelling, or chaſing, from thoſe of Egypt.

Claſſic chairs, thrones, tripods, and chariots of which we can give any detailed account belong to a later age.

All theſe objects as well as arms, armour, and perſonal ornaments, changed but little till the Macedonian period, about the middle of the fourth century B.C.

The oldeſt remaining models of Greek furniture to which we can point are the chairs in which the antique figures in the Syrian room at the Britiſh Muſeum are ſeated. Theſe are dated ſix or nearly ſix centuries B.C. They repreſent chairs of timber with backs, quite perpendicular in front and behind. The frame-pieces of the ſeats are morticed into the legs, and

---

[6] Pauſanias, περιήγησις, vi. 19.

Digitized by Google

the mortices and tenons are accurately marked in the marble, the horizontal paſſing right through the upright bars. Theſe early pieces of furniture were probably executed in wood, not metal, which was but rarely uſed till the great period of Greek art.

The cheſt or coffer in which Cypſelus of Corinth had been concealed was ſeen by Pauſanias in the temple of Olympia. It was made about the middle of the ſixth century B.C. The cheſt was of cedar, carved and decorated with figures and baſ-reliefs, ſome in ivory, ſome in gold, or ivory partly gilt, which were inlaid on the four ſides and on the top. Some doubts are entertained by modern writers as to its ſhape. The ſubjects of the ſculpture were old Greek myths and local legends, and traditions connected with the country. This coffer is ſuppoſed by Pauſanias to have been executed by Eumelos of Corinth. A detailed deſcription is given by him of the different mythological compoſitions of the carving.[7]

Numerous ſtatues by the early Greek maſters in wood were to be ſeen ſtill *in ſitu* in the temples for which they had been made as offerings in the time of Pauſanias: one, *e.g.*, of Minerva Polias at Erythræ. It was made of wood, and was hollow. The method of joining the various parts together, or ſome mechaniſm connected with the ſtatue ἔνδον τοῦ ἀγάλματος, led Pauſanias to aſcribe this particular ſtatue to Endæus.[8]

The great period of Greek art began in the fifth century B.C. But thoſe were not days favourable to the development

---

[7] Pauſanias, περιήγησις, Lib. v. 17, *ſqq.* See alſo Q. de Quincy, Jupiter Olympius, &c., who gives a plate in illuſtration.

[8] περιήγησις, Lib. vii. 5. Others are mentioned by Pauſanias, *e.g.*, in the temple of Athenæ Æantis, three ſtatues in ebony, i. 42; alſo a ſtatue of Bacchus in wood gilt, except the face, which was painted vermilion, ii. 1. Of Jupiter in wild pearwood ἐξ ἀχραδος at Corinth, ii. 17. Others are named, ii. 25, 32, 37. Of Eſculapius in willow, iii. 14, and iii. 19, 20, 26. The ſtatue and throne of Jupiter at Olympia had ivory, ebony, and many other materials in its compoſition, v. ii. Of Cypreſs, vi. 18. Statuettes

Digitized by Google

of perſonal luxury among the citizens. An extreme ſimplicity in private manners balanced the continual publicity and political excitement of Greek life. The rich claſſes, moreover, had little inducement to make any diſplay of their poſſeſſions.

"The State enjoyed an indefinite right to the property of its members; the lawgiver in Plato declared 'ye are not your own, ſtill leſs is your property your own.'"[9]

"In Sparta the excluſive training for war admitted of no manner of earning money by buſineſs." In Athens the poorer claſs had ſo excluſively the upper hand of the rich that the latter had to provide the public with entertainments of ſacrificial ſolemnities, largeſſes of corn, and banquets. "The demos underſtood the ſqueezing of the rich like ſponges, by means of liturgies, choragic, gymnaſiarch, architheoric, and trierarchic."[10] It was the paradiſe of the poor.

It is, therefore, to be expected that the ſculpture of the day, though employed ſometimes upon the decoration of thrones or ſtate ſeats, chariots, cheſts, looking-glaſſes, tripods, as the painting was on walls, vaſes, and moveable pictures on panels, ſhould have been employed moſtly in temples and, with occaſional exceptions, on objects of ſome public uſe. The cheſt deſcribed above was kept as a relic, and the elaborately carved thrones in the temples were thoſe of the ſtatues of gods and heroes.

Ivory and gold laid over a ſub-ſtructure of olive wood was the material quite as frequently uſed by the great ſculptors as marble or bronze for ſuch ſtatues as did not form parts of the actual decorations of their architecture. In later times theſe materials were uſed in ſumptuous furniture.

---

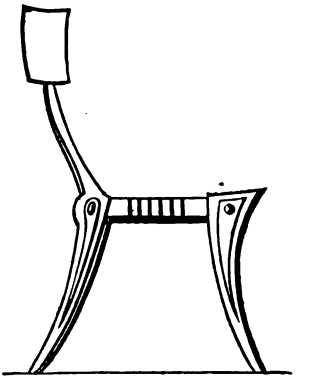
in groups of wood, inlaid with gold, vi. 19. A very old wooden ſtatue was preſerved in the temple of Minerva at Daulis, x. 4. The Methymnæans preſerved a head of Dionyſus made of olive, x. 19.

[9] Döllinger: Gentile and Jew, ix. 1.

[10] *Ibid.*

Digitized by Google

The Greeks uſed couches for ſleeping, but not for reclining on at meals till the Macedonian period. Women ſat always as in Rome, ſometimes on the couch at the head or foot, on which the maſter of the houſe or a gueſt reclined, generally on chairs.



Beſides chairs like the one repreſented here, the Greeks made arm-chairs. In the Parthenon frieze Jupiter is ſeated in a ſquare ſeat on thick turned legs, with a round bar for a back reſting on ſhort turned poſts fitted into the ſeat. The arms are leſs high than the back; they are formed by ſlight bars framed into the uprights at the back and reſting on winged ſphinxes.

They alſo made folding chairs of metal.[11]

Mirrors of mixed metal amalgams, ſilver, tin and copper have come down to our times in great numbers. They were made occaſionally in pure ſilver and in gold, probably among the Greeks, as they were in later times among the Romans. The caſes are of bronze and engraved with figure deſigns of the higheſt character.

---

[11] Laborde Vaſes, *vol.* i. lxiii., amongſt many examples.

Chairs with backs, ſuch as are repreſented in this woodcut, can be ſeen on ſeveral of the Hamilton vaſes in the Britiſh Muſeum, ſee plate xi., Hamilton Vaſes, *vol.* ii., when Caſſandra is addreſſing Apollo ſeated in ſuch a chair. In Ed. Gerhard Griechiſche and Etr. Trinſchalen, c. 10, copied from a vaſe in the Berlin Muſeum, a goddeſs is ſeated in ſuch a chair mounted on a plinth. The Egyptian leopard-legged chair with and without upright backs, the fore legs curiouſly bent in the ſame direction as thoſe behind, only the paws turning inwards, and covered with a leopard's ſkin, in *pl.* vi., vii. from the ſame collection repreſenting Hercules and the Dii Majores. The ſame author gives an example (*pl.* clxxxi. Etruſiſche ſpiegel) of the ſofas or couches uſed at meals, each of which was occupied among the Greeks by two gueſts inſtead of three, the uſual number at Roman meals.

Digitized by Google

There is however no proof, ſo far as we are aware, that theſe were uſed as furniture in houſes, as in Rome. They are hand mirrors, and the deſcription of them, as works of art, belongs to that of antique bronzes.[12]

Deſigns of the Greek couch, whether for ſleeping or for reclining at meals, are abundant on tomb paintings, and ſculptures, and on the paintings of vaſes. To go no further than the Britiſh Muſeum we may refer to a large vaſe in the ſecond vaſe room, placed on table-caſe K., on which a couch for two perſons is arranged with a long mattraſs, covered with rich material, lying within what appears to be a border of ſhort turned rails with a cuſhion on each end, alſo covered with rich ſtriped material. A long low ſtool decorated with ivory lies below the couch as a kind of ſtep. The legs, as in many vaſe repreſentations, are thick turned ſupports with lighter parts below, and a turned knob at the foot.

On a vaſe in wall-caſe 10, Dionyſus reclines on a thick round cuſhion at the head of the couch, while Ariadne ſits on it. Figures feaſting and ſtretched in death on ſimilar couches can be ſeen in two beautiful and perfect funereal cheſts in the Ægina room. On table A. in the former room a tall vaſe of noble proportions has the figure of a god on an arm-chair, the arms ſupported by winged figures. All theſe pieces of furniture ſeem made of or decorated with ivory, and furniſhed with coloured cuſhions or coverings of an Oriental character.

Tripods were made in bronze in great number for ſacred uſe, and probably alſo as the ſupports of braſiers, tables, &c. in private houſes.

---

[12] A mirror very dark, perhaps a ſlab of Obſidian, was let into the wall at a certain part of the temple of Perſephone at Acaceſium. Pauſan. viii. 37.

What we have to ſay on ſuch decorations is reſerved for the next ſection when treating of Roman houſes.

Digitized by Google

The tables of the Greeks were of wood, marble, and metal, and the ſupports either lion or leopard-legs and heads, or ſphinxes, with lifted wings, a favourite form in Greek ſculptural ornamentation.

Of theſe various objects the forms continued to be tranſmitted in Roman furniture, and in that ſection we have materials for entering upon them at greater length.

With regard to Greek houſes generally, their arrangements differed very little from the earlier houſes of the Romans.[13]

The Greek chariot was of wood, probably differing little from that of the Egyptians. It had ſometimes wheels with four ſtrong ſpokes only. The chariot wheel of the car of Mauſolus, in the Britiſh Muſeum, has ſix. The Ninevite wheels have ſometimes as many as twelve, as may be ſeen in the ſculptured baſ-reliefs of the narrow Aſſyrian Gallery of the Britiſh Muſeum.

A chariot of bronze (gilt?) taken from the Bœotians and Chalcideans at Eubœa, was preſerved at the Acropolis in Athens.[14]

The woods uſed by the Greeks for ſculpture were ebony, cypreſs, cedar, oak, *ſinila*, yew, willow, *lotus* and citron.[15]

Theſe materials were rarely left without enrichments of ivory, gold, and colour. The faces of ſtatues were painted vermilion, the dreſſes, crowns, or other ornaments, were gilt or made in wrought gold.

---

[13] The baſ-relief in the Britiſh Muſeum, repreſenting Bacchus received as a gueſt by Icarus, repreſents a couch with turned legs, the feet of which are decorated with leaf work; a plain ſquare ſtool, perhaps the top of a box, on which maſks are laid, and a tripod table with lion legs. The houſes in the background are tiled. The windows are divided into two lights by an upright mullion or column, and a baſ-relief of a charioteer driving two horſes ornaments a portion of the wall, and may be intended for a picture hung up or fixed againſt the wall. The whole repreſents an Athenian houſe, decked for a feſtive occaſion, and garlands and hangings are feſtooned round its outer walls.

[14] Paus. i. 28.

[15] Paus. viii. 17.

Digitized by Google

5. *The Tuſcans.*

During the ages of the Roman Kings their models of perſonal ornament and houſehold ſurroundings were derived from the Tuſcans. That ancient race was in full poſſeſſion of the moſt fertile portions of the Italian peninſula at the date of the foundation of Rome, 753 B.C., a date nearly correſponding to that of the Olympiad of Corœbus in Greece, 776, from which our authentic chronicles of Greek hiſtory take their beginning.[16]

The Tuſcans or Tyrrhenians, again, were of Oriental deſcent. Whether we aceept the Greek tradition of their immigration from Lydia or not, it is certain that their art in goldſmiths' work and metallurgy in general was cloſely allied with what we may ſtill ſee perpetuated in India, and as regards furniture, with that of the couches, tables, chariots, thrones, &c. that were in uſe in Aſiatic and European Greece. All had, probably, profited by the refinements and luxurious inventions of the great Aſiatic monarchies.

In the painted tombs of Etruria we recogniſe the couches with turned ſupports, the tables and ſeats that have been found, executed in bronze, in Pompeii, and which may be ſtudied in electrotype caſts now in the Muſeum. It was from the great Etruſcan cities, that ſubſiſted till ſo late a period, that the earlier Roman art was derived.

6. *The Romans.*

The ſplendour that ſurrounded the perſonal uſages of the earlier races of antiquity, the Egyptians, Ninevites, Perſians, Greeks, and Tuſcans, was inherited by the Romans. Not only

---

[16] Father Marchi reckons coins of forty mints in Italy anterior to the foundation of Rome. Dr. Smith, Antiquities.

Digitized by Google

did they outlive thoſe powers, but they abſorbed their territory as far as they could reach it; they affected to take in their religions or deities to add to their own ſyſtem; they drained theſe ſubject populations for ſlaves, and eagerly adopted from them every art that could adminiſter to the magnificence and luxury of their own private life. They have left both written records in their literature and actual examples of their furniture, made in metal or of marble.

The diſcovery of Herculaneum, and afterwards that of Pompeii, have given us examples, not only of ſingle pieces of furniture, but of complete houſes, ſhops, ſtreets, fora or open public places of aſſembly, baths, and ſo on. It is in thoſe remains of Roman ſocial life that we ſhall find the materials for our preſent inquiry.

The Romans ſpent their earlier ages in unceaſing ſtruggles for independence and dominion. They came upon the ſtage of European politics in the midſt of a circle of ſmall independent ſtates, of which that of the Etruſcans was the moſt organiſed, civiliſed and formidable, from whom, probably, all their early ſumptuary arts were derived. It took centuries to eſtabliſh the Roman power, and like certain modern European nations they became, by theſe inceſſant wars, an abſolutely military race.

It is readily underſtood that ſo long as the older powers of Italy ſurvived to diſpute the growth of Roman greatneſs, there could not be much expanſion of private wealth or ſplendour in the houſes of Roman citizens. Though ſurrounded by ſplendid ſocial life in the Etruſcans, the Roman people long remained exceptionally ſimple in perſonal habits. It was after the Punic wars that oriental luxuries found their way into Italy along with the Carthaginian armies. Tapeſtry is ſaid to have been firſt brought to Rome by Attalus, the King of Pergamus, who died B.C. 133, poſſeſſed of immenſe wealth and bequeathed tapeſtries, generally uſed in the Eaſt from the early ages, to the

Digitized by Google

Roman citizens. When Auguſtus became Emperor, the conqueſt of the world was complete. Thenceforward military habits and ſimplicity of individual life were no longer neceſſary to a ſtate that could find no political rivals. The great capital of the world abſorbed like a vaſt vegetable growth the thought, the ſkill, and the luxuries of the whole world. Nothing was too valuable to be procured by the great Roman nobles or money makers, and nothing too ſtrange not to find a place and be welcome in one or other of theſe vaſt houſeholds.

While this was ſo at Rome in chief, it muſt be remembered that other capitals were flouriſhing in various countries, as wealthy, as luxurious in their own way and degree, only leſs in extent and means, and lacking that peculiar ſeal of ſupremacy that gives to the real capital a character that is never attained in ſubordinate centres of civilization. Antioch was ſuch a centre in the eaſt; Alexandria in the ſouth. Both theſe great cities contained wealthy, refined and luxurious ſocieties. Both were known as univerſities and ſeats of learning as well. Antioch was the moſt debauched and luxurious; Alexandria the moſt learned and refined of theſe great provincial capitals. They did not exactly anſwer to the diſtinct capitals of modern kingdoms and ſtates, ſuch as we now ſee flouriſhing in Europe, to London, Paris, Vienna, Berlin, or St. Peterſburg, becauſe no one ſupreme ſtate or city predominates over them; and further ſtill, no one draws the pick and choice of the intellect and refinement of the whole of Europe to abſorb them into itſelf as Rome did in the old world.

Antioch, then, and Alexandria, one at the head of the wealth and ſplendour of Aſia, the other repreſenting the Greek learning grafted on the ancient ſcientific and artiſtic traditions of Egypt, contributed not a little to the general fuſion of "ideas" and notions on art and perſonal manners and cuſtoms in the capital of the Roman empire.

Digitized by Google

Such was the world over which the Romans ruled, from which they drew elements of ſplendour and luxury for their houſes and eſtabliſhments, and to which they ſet the faſhions.

Roman houſes and houſe furniture have been diſcovered tolerably complete in Pompeii and elſewhere; and, though made by Greek workmen, after Greek and other foreign patterns, in many inſtances furniture was more luxuriouſly ſtudied and developed in Rome than could have been poſſible in ancient Greece, ſo that claſſical furniture and woodwork can be deſcribed with more completeneſs in treating of the Imperial era.

We begin with the diſpoſitions of the Roman houſe.

It was of traditional plan, and conſiſted generally of two or more ſquare encloſures ſurrounded by arcades, open to the air in the centre, but which openings could be cloſed in ſummer or winter by awnings when the courts were not large enough to include a garden, as the inner encloſure uſually did.

The houſe had in front a *veſtibulum*, an open ſpace covered by a verandah-ſhaped roof, ſometimes encloſed by lattices, ſometimes open. An *oſtium* or lobby, inſide the entrance door, deep enough to contain a ſmall porter's lodge on one ſide, led to an inner door, which opened on the *atrium*.

This court had an opening to the air, and an *impluvium* or tank for rain water was ſunk in the middle. Fountains with jets or falls of water were not uncommon, the ancients being well acquainted with the principle that water if brought from an elevation in pipes will force its way up to its natural level. A bronze ſtag, formerly a fountain in the houſe of Salluſt, is preſerved in the Muſeum of Palermo. Sometimes theſe fountains had various baſins, beſides one larger or central portion, "vaſa ænea ſalientis aquæ," or the water fell down ſteps in tiny caſcades, "aquarum per gradus cum fragore cadentium."[17]

[17] Sen. Ep. 86.

Digitized by Google

Inſide the *atrium* was the *nuptiale*, the nuptial bed, and here were kept in earlieſt times the *Penates*, houſehold or family divinities, and the family hearth,[18] though theſe ſacred emblems were baniſhed in the Imperial times to diſtant parts of the houſe, and ſtatues between the columns that ſupported the central roof ſupplied their place. The *atrium* was the general reception room, like the hall in mediæval houſes, but not the dining room.

To this ſucceeded an inner open court, *cavum ædium*, with porticoes or corridors running round, ſupported on columns round the open part, and with a fountain or baſin, ſhrubs and flowers in the centre, like the courts of the Alhambra in Spain. *Compluvium* was the name given to the opening in the roof. This court provided four halls in the four corridors, which could be ſcreened off by tapeſtries and curtains. The centre was ſhaded in ſummer by canvas or carpet awnings. In winter a wooden roof could be puſhed over the open ſpace.

Between the two halls or courts was a chamber called *tablinum*, or the *triclinium*, or dining room. Theſe rooms were roofed with timber richly painted and gilt, "aureum in domo lacunar." And the roofs either hung on beams projecting from the walls or were ſupported by pillars, or were carried up to a high *compluvium* or opening, the roof ſloping back to the walls ſo as to admit more light to the rooms, alcoves, or ſcreened portions furtheſt removed from the opening. Occaſionally they were covered in wholly with a teſtudo-ſhaped roof, and in ſuch caſes lighted, perhaps, by dormers, though it is not quite clear how light was provided for in ſuch conſtructions. Roman rooms were not floored with boards, but paved with marble, in large pieces, or in moſaic work, made of ſmall dies

---

[18] The triclinium was ſometimes laid here, "Quibus ipſe meique ante Larem proprium," etc. "O noctes cœnœque Deum." Hor. Sat. ii. 6, 65, contraſting the old with modern faſhions.

Digitized by Google

or ſquares. Coarſe ſpecimens of ſuch work manufactured in our own times are laid down in the Muſeum at Kenſington, and fragments of the old work may be ſeen on the walls. Occaſionally theſe moſaics repreſent the houſe watch-dog, chained, or the fable of Ganymede, or hunting ſcenes, all repreſented in the ſame material, and ſometimes finiſhed with the utmoſt nicety.

The *triclinium* or dining room took its name from the three couches or ſofas, on each of which three perſons reclined during meals. Later, and in ſumptuous palaces, ſeveral dining rooms were built out beyond the inner courts. Deſcriptions of this kind of ſofa or ſeat will be found further on.

The *Triclinia*, ſo called from the dinner arrangements within them, were the principal rooms of the later houſes, and ſpecial directions are found in Vitruvius for their proportions. The breadth was half the length, and the height half of the ſum of the length and breadth, and they were often thirty to forty feet long, and fifteen to twenty-five high.

Inſide the *cavum ædium*, or inner court, and the room beyond it, was the *periſtylium*, a large open court planted with ſhrubs and trees, containing ſtatues, flowers in pots and vaſes, and ſurrounded by a colonnade or open corridor.

As theſe courts were of various ſizes they were, no doubt, in Rome, on a ſcale out of all proportion to thoſe found at Pompeii; were fewer or more in number, and rooms were added on as the proprietor could acquire ground for building, often a difficulty in the older parts of the city.

Something of this ground plan ſurvives in ſome of the older Roman churches, as, *e.g.*, that of Sta. Pudenziana, formerly the houſe of the ſenator Pudens, with veſtibules, open courts, &c.

Around the inner court, in the ſumptuous Roman houſes, and the country villas of the patricians, were built other rooms, dining halls, no longer called *Triclinium*, but *Triclinia* in the

Digitized by Google

plural, as admitting more than the number of nine perſons reclining on the conventional three couches, to dine at once. The ſize and proportion of ſuch halls has been noticed. In Rome itſelf room was probably wanting in private houſes for ſuch expanſion, the houſes being in ſtreets already laid out. In the villas there was no ſuch reſtriction. Theſe halls, in ſuch inſtances, were built to face different quarters of the compaſs and to be uſed according to the ſeaſon. *Verna* and *Autumnalis* looked to the eaſt, *Hyberna* to the weſt, *Æſtiva* to the north.

Œci were other rooms ſtill larger. Glaſs windows were to be found in theſe rooms.[19] In Pliny's villa were ſuch windows, opening to the ground. They were glazed with *lapis ſpecularis* talc, of which large ſheets nearly, if not quite, five feet long,[20] were brought from Segobria, in Hiſpania Citerior, and could be ſplit into five laminations. Windows of *vitrum* glaſs were alſo uſed, and the frames have been diſcovered at Pompeii.

In Greek houſes the inner court divided the woman's apartments from thoſe of the men, and they inhabited the inner portion of the houſe. In Roman houſes the diviſion was leſs complete. There is nothing, however, in this diſpoſition that concerns our preſent inquiry. Similar furniture would be uſed however the rooms were arranged, and the ſize and requirements of theſe various kinds of chambers, as to furniture, is all that can be diſcuſſed at preſent.

The ſleeping rooms, *cubicularia*, were ſmall cloſets rather than rooms, cloſed in general by curtains or hangings, and diſpoſed about the ſides of the rooms between the courts, or round the outer courts themſelves.

---

[19] In a painting now in the Muſeum, No. 653. '72, given by the Emperor Napoleon III., glazed windows can be diſtinguiſhed, divided by upright mullions and tranſoms of wood, ſuch as were conſtructed in Engliſh houſes in the ſeventeenth century.

[20] Pliny, Hiſt. Nat., xxxvi.

Digitized by Google

The Roman houſes had upper floors, at leaſt over the ſide rooms. They went by the general name of *cænacula.* Women ſlept there. The maſter and miſtreſs of the houſe had large bedrooms each ſide of the opening to the inner court. To theſe the family treaſures were taken for ſafety. The lady of the houſe uſed one of theſe, or ſome other room, as a woman's work-room, where her ſlaves ſpun wool, linen, &c. The name of the upper rooms implies that they were ſometimes uſed to ſup in; the more as they opened on *ſolaria,* terrace gardens, with ſhrubs planted when the roofs below were vaulted, or balconies containing plants in flower-pots and other veſſels of wood, metal, or pottery, from which the gueſts could enjoy the evening breeze and proſpect.[21] Several ſtaircaſes were required, as the rooms on the ground were of various height. They were of wood or ſtone, projected into the corridors round the courts, and gave room for cupboards underneath, occaſionally uſed as hiding places.

Beſides theſe rooms were built libraries and *pinacothecæ,* picture galleries, care being taken not to expoſe them to a ſunny aſpect. The libraries were not provided with wooden ſhelves, but the books, whether in rolls or ſewn together, were kept in round boxes with lids, *ſcrinia,* in one or two of which the books treating of a particular ſubject, or the favourite authors of the owner, could be put together and carried with him on his journeys or country viſits. *Scrinia* were of beech wood, and could be locked or ſealed when occaſion required. Horace ſpeaks to his book as ſomething that hates "claves et grata ſigilla pudico,"[22] though the keys and ſeal in this paſſage

---

[21] "Formam ædificiorum urbis novam excogitavit et ut ante inſulas (lodging houſes) et domos porticus eſſent de quarum Solariis incendia arcerentur." Suet. Nero. Theſe were wooden ſtructures projecting into the ſtreet. Parts of the actual roofs, however, were covered with earth and planted with terraced or hanging gardens.

[22] Hor. Ep. i. 203.

Digitized by Google

may have reference to other matters. They were alſo called *capſæ*, and under that name were uſed as boxes generally.

Beſides the living and ſleeping chambers, there were ſtore-rooms, *cella penaria, penuaria, proma promptuaria*, in which, however, as in the *horreum*, were kept food and corn rather than cheſts, furniture, or houſehold valuables and utenſils. Wearing apparel was kept in *veſtiaria*, wardrobe rooms, fitted eſpecially to ſtore them in. It is doubtful whether the dreſſes were in cheſts: more probably in preſſes, or hanging on pegs. Horace attributes to Lucullus the enormous number of five thouſand cloaks, "Scribit ſibi millia quinque, eſſe domi Chlamydum,"[23] offered for a theatrical performance. They were all purple cloaks, but the number is greatly reduced by Plutarch, who relates the anecdote.[24] It would be difficult to keep wearing apparel in ſuch enormous quantities unleſs in tolerably open hanging cloſets.

The ornamental woodwork in ſome of theſe rooms was rich in the extreme. The outer veſtibule was protected by an over-hanging balcony or by the projecting rafters of the roof of the firſt portion of the houſe, according as rooms were built over that portion or not. It was in ſome inſtances encloſed by carved or trelliſed woodwork. The doors were generally in two valves, and could be cloſed with locks, which in the age of the empire were thoroughly underſtood,[25] with latches ſecured by a pin, or with a wooden bar. The term *obſerare* was uſed when the ſecurity of a bar was added. The hinge was a pin or peg at the top and bottom, which turned in a ſocket. Metal hinges ſtrapped over the wood frame were not unknown. There are in the Britiſh Muſeum antique hinges of bronze. The decora-

---

[23] Ep. i. 6. 43.

[24] Λευκουλλος, xxxvi. 41, 5. Ed. Bekker.

[25] Nötling Stud. über Altroemiſche Thur und Kaſten Schlöſſer. Mannheim, 1870.

Digitized by Google

tion of the door, which was of wood, conſiſted principally of bronze mounts. In temples and tombs doors came to be of bronze, marble, &c. The door poſts *ante-pegmenta* were decorated with carving, ſometimes inlaid with tortoiſeſhell and other rich materials.[26] On the poſts, as on the doors of temples, were hung votive or emblematic offerings, ſuch as garlands on feſtive or mournful occaſions. It was to theſe portions of woodwork that ſportſmen fixed horns and ſpoils of the chaſe. The woodwork was painted. Bedrooms were cloſed with doors; oftener by curtains, *vela*. The windows were generally cloſed with ſhutters, hinged, and in pairs.[27] They were ſome ſix feet ſix inches above the level of the ſtreet, not out of reach of the knocks and ſignals of lovers or friends outſide.[28]

Wooden benches were uſually provided in the veſtibule.

The door of the houſe (the inner door, where the veſtibule was cloſed externally to the ſtreet) gave admittance to the *atrium*. Here, as has been already ſaid, the traditional arrangement placed the houſehold divinities, the *ara* or hearth, on which incenſe could be burnt, and which typified the ſanctity of family life. The fineſt furniture of the houſe was probably always kept in this chamber, or at any rate pieces as valuable as any in other rooms.

The walls had no woodwork decorations, except paintings encloſed in frames, which could be ſhut by flaps like mediæval triptychs, as may be ſeen in a wall painting from a freſco in the Palatine now in the Muſeum (No. 653. '72). Everyone is familiar with the ſtyle in which the walls of Roman houſes were painted.

---

[26] Virg. Georg. ii. 463.

[27] "Junctas feneſtras." Hor. Carm., i. 25. "Pars adaperta fuit, pars altera clauſa feneſtræ." Ovid, Amor., i. 3, 5.

[28] They were faſtened in various ways. *Obdere*, to cloſe (with bolt), *obſerare* (with bar), *obices-peſſuli* bolts.

Digitized by Google

Beſides the inlaid door frames, the ceilings of all the Roman rooms were ſumptuouſly decorated. In more ſimple conſtructions the wood joiſts of the floor above, or the ſtructure of the roof when no room ſurmounted it, were ſhown and painted; but in richer houſes the timbers were covered with boards, and formed into coffers and panels, *lacunaria* and *laquearia*, painted, gilt and inlaid with ivory. This ſplendid ſyſtem of decoration dates from the deſtruction of Carthage. Curved bearers from the upper part of the walls were added to form one kind of ceiling (*camara*), for which Vitruvius gives directions, and glaſs moſaics, like thoſe uſed in the pavements, were inlaid on a plaſter bed in the coffers.[29]

The cornices were of carved wood, or of plaſter carved or modelled; the wood was always covered with a preparation of geſſo, and gilt and painted like the walls.

An examination of the remains of Roman glaſs found at Pompeii and elſewhere, and of which excellent examples may be ſtudied in the Muſeum, ſeems to point to the uſe not only of moſaics made of dies, but of mouldings, borders and panels moulded in coloured glaſs of magnificent hues, and with the fineſt ſtamped ornaments.[30] Theſe were occaſionally gilt, or were made in relief, or with a coat of opaque white glaſs over the tranſlucent material, which could be cut and modelled in the manner of cameos, as in Nos. 1066, 1067, 1073, 1074, '68, in the Muſeum collection of antique glaſs, and helped further to decorate the ceiling, always one of the moſt ſplendid features of the room.

---

[29] Vitr. vii. 3. Pliny, Hiſt. Nat., xxxvi. 64.

[30] Gem-like ſpots of clear white glaſs were thought a great element in the arrangement. "Maximus tamen honos in candido tranſlucentibus quam proxima cryſtallis ſimilitudine." Pliny, Hiſt. Nat., xvi. 64. On the imitations of obſidian in various hues in glaſs, in ſome inſtances *verſicolor*, or of two or more hues in the ſame piece for ſuch ornaments, *ſee* Pliny, Hiſt. Nat., xvi. 64.

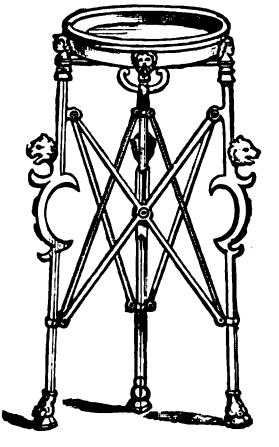
Digitized by Google

The walls, when not painted, were ſometimes hung with mirrors of glaſs blackened, of ſilver, or of ſlabs of obſidian.[31] They were of various ſizes, ſometimes large enough to reflect perſons at full length.

Wall paintings do not come under diſcuſſion here. In the caſe of portable pictures, frames were added round them. Borders were certainly painted round freſcoes. It is not to be ſuppoſed that paintings which could be expoſed for ſale, moved about, and hung up, could be finiſhed round otherwiſe than by ornamental mouldings or framework ſufficient to protect and properly ſet them off.

Among the ornamental pieces of furniture were tripods, three-legged frames, forming the ſupports of tables, of altars, of braziers, ſometimes of pieces of ſculpture. Theſe were generally of bronze, and an example reproduced from a tripod ſtand may be ſeen, No. '70. 7 of the Muſeum collection.

Original pieces obtained in various parts of Italy can be ſeen in the Bronze Room of the Britiſh Muſeum. Some of theſe much exceed the height of high modern tables. They are light, and ornamented on the upper ends with animal or other heads; ſome with the beginning of a hind leg about halfway down. A minute deſcription of ſuch pieces belongs rather to the treatment of bronzes than to that of furniture. They were, however, frequently moveable; one ſet of legs, of which ſeveral are in the Bronze Room of the Britiſh Muſeum, as the piece in the accompanying woodcut, was often



[31] Nigerrimi coloris aliquando et tranſlucidi, craſſore viſu atque in *ſpeculis parietum* pro imagine umbras reddente. Pliny, Hiſt. Nat., xxxvi. 67.

Digitized by Google

made to contract by folding; the ſtays which connect the legs internally ſlipping up and down them by means of loops in ſome inſtances. Such pieces might ſerve as table legs, or hold altar pans or common fire pans or could ſupport pots of flowers.

Beſides tripods the reception rooms were ornamented with candelabra on tall ſtands of moſt graceful form and proportions. It will ſuffice to point to more than a dozen of examples in the Britiſh Muſeum. The ſtems are a fluted ſtaff or a light tree ſtem, commonly ſupported on three animal legs ſpread at the baſe, and branching out on the tops into one, two or more boughs or hooks, with elegant modelled decorations or ending in flat ſtands. One in the Britiſh Muſeum has a ſlight rim round the diſh or ſtand, on which a candelabrum or wax candleſtick could be placed. In other caſes the lamps were hung by their ſuſpenſory chains to the branches deſcribed. Other candelabra ſtands were of marble, ſix, eight, ten or more feet in height, hybrid compoſitions of column caps, acanthus leaves and ſtems, on altar baſes, &c., in great variety of deſign, of which engravings may be ſtudied in the work of Piraneſi, and of which it will be ſufficient here to point out caſts ſuch as Nos. 93, 94 (Antiques), in the South Kenſington Muſeum.

Smaller candleſticks were made to place on tables or to be carried about. Sometimes the lamps ſwung from the roofs, and were probably ſet amongſt white and coloured reflectors, in the manner of the lamps and oſtrich eggs hung in Arab moſques. In case 5, Bronze Room, Britiſh Muſeum, are "five oſtrich eggs; round them are inciſed in very low relief friezes, one of which repreſents a proceſſion of warriors in chariots and on foot, and the other chariots or winged monſters. All theſe have been painted with arbitrary colours. Theſe eggs are pierced for ſuſpenſion." [32]

---

[32] Deſcript. Bronze Room, Britiſh Muſeum, p. 8; and Virg. Æn. i. 726, "Dependent lychni laquearibus aureis."

Digitized by Google

It is not very clear in what kind of repoſitories or pieces of furniture the ancient Romans kept their ſpecimens of painting or their vaſes, ſome of which formed their moſt valued treaſures. It is generally ſuppoſed that they were ſet on *plutei*,[33] ſhelves faſtened to the wall. On ſuch ſhelves ſmall images, boxes of alabaſter or glaſs, and ornamental vaſes of all kinds were kept. Craters, ſculptured vaſes on a large ſcale, and made of bronze or marble, were alſo mounted on pedeſtals and ranged as ornaments with the ſtatues. Bronzes and ſtatues, pieces of ſculpture that had fixed places, ſtood either along the walls of the reception rooms or under the eaves of the *compluvium*, whence light was obtained to ſet them off to advantage, and where turf, flowers, and fountains were in front of them. A vaſe or crater, nearly eight feet high, is in the hall of the Britiſh Muſeum, brought from the villa of Hadrian at Paleſtrina; and in Nero's houſe in the entrance hall, or *atrium*, there was a coloſſus 120 feet high, with long arcades and a tank or baſin of water, *maris inſtar*.[34] But objects on this ſcale ſcarcely belong to the deſcriptions of what might be found ordinarily in houſes of the great patricians.

Sometimes a couch and a table of marble were placed cloſe to the fountains in theſe delightful portions of the houſe.

It has been ſaid that looking glaſſes of various materials and even, according to Vitruvius (vii.), of pieces of old plaſterwork, darkened and very highly poliſhed, were let into the walls or ſet in frames. Hand mirrors abounded, but their decorations and artiſtic features belong to deſcriptions of bronzes, and need not be diſcuſſed here. There are, however, mirror ſtands in the Britiſh Muſeum collection not large

---

[33] *Pluteus*, a ſhelf, projection from a wall, uſed firſt as a term in military engineering. *See* Dr. Smith's Dict. Antiq.

[34] *See* Bekker, Gallus Exc., i.

Digitized by Google

enough to ſtand except on a table, being not above a foot in height. They are figures of divinities in various attitudes and actions, and were more probably kept on tables in ſitting rooms, as pieces of furniture, while hand mirrors were uſed at the toilette, at which a number of ſlaves and attendants aſſiſted.

Tables were of many varieties in Rome, and enormous expenſes were incurred in the making and purchaſe of choice pieces of ſuch furniture. They were made of marble, gold, ſilver, bronze; were engraved, damaſcened, plated, and otherwiſe enriched with the precious metals; were of ivory, and of wood, and wood decorated with ivory; and in many other methods. We ſhall here confine ourſelves to thoſe made of wood, or of which the actual ſlab or *table* was of wood. Tripods, terminal and other figures (as in No. '70. 8, Tables), made of bronze or marble; winged ſphinxes, *trapezophora*, or leopards' and lions' legs, columns and other architectonic forms, were the ſupports on which theſe tables were faſtened. Seneca had five hundred ſuch tables.[35] Some were *monopodia*, with one central ſupport only, in ſome inſtances finiſhed with animal heads of ivory.[36]

Abaci were ſmall tables with raiſed rims to hold valuables.[37] Many tables were of cedar and on ivory feet. Horace[38] ſpeaks of maple, ſo alſo does Pliny, as a favourite wood for tables. Birds'-eye maple eſpecially was much prized. The planks and diſks that could be cut from the roots and the boles of trees that had been either pollarded or otherwiſe dwarfed in growth in order to obtain wavy grain, knotty convolutions, &c., were in requeſt for tables. Veneers of well mottled wood or of precious wood, ſmall in ſcantling, were glued on pine, cedar, &c.,

---

[35] *See* Bekker, Gallus Exc., 296.

[36] "Latos ſuſtinet orbes grande ebur et magno ſublimis pardus hiatu." Juv., xi. 122.

[37] Pliny, Hiſt. Nat. xxvii. 6.

[38] Sat., ii. 8, 10.

Digitized by Google

as a baſe. Theſe pollard heads, root pieces, &c. were bought at high prices, ſpecially thoſe of the *citrus* or *Cedrus Atlantica.*

The points pronounced deſirable in the grain of tables was to have "veins arranged in waving lines or elſe forming ſpirals like ſo many little whirlpools. In the former arrangement the lines run in an oblong direction, for which reaſon they are called *Tigrinæ*, tiger tables. In the latter caſe they are called *Pantherinæ*, or Panther tables. There are ſome with wavy, undulating marks, and which are more particularly eſteemed if theſe reſemble the eyes of a peacock." [39]

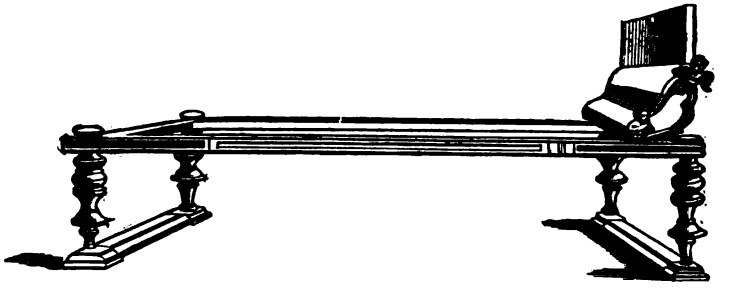
Next in eſteem to theſe was the veined wood covered, as it were, with denſe maſſes of grain, for which reaſon theſe tables received the name of *Apiatæ*, parſley wood. But the colour of the wood is the quality that was held in the higheſt eſteem of all; that of wine mixed with honey was the moſt prized, the veins being peculiarly refulgent. The defect in that kind of table was *Lignum* (dull log colour), a name given to the wood when common looking, indiſtinct, with ſtains or flaws. The barbarous tribes, according to Pliny, buried the citrus wood in the ground while green, giving it firſt a coating of wax. When it came into the workman's hands they put it for a certain number of days beneath a heap of corn. By this proceſs the wood loſt weight. Sea water was ſuppoſed to harden it, and to act as a preſervative. This wood was carefully poliſhed by hand-rubbing (juſt after bathing).

---

[39] Pliny, Nat. Hiſt., lib. xiii. 30. As much as 9,000*l.* (a million of ſeſterces) was paid for one table by Cicero. Of two that had belonged to King Juba, ſold by auction, one fetched over 10,000*l.* Theſe were made of citrus (*Thuja articulata* or *Cedrus Atlantica*). We hear of two made for King Ptolemæus of Mauritania, the property of Nomius, a freed man of Tiberius, formed out of two ſlices or ſections of the Cedrus Atlantica four feet and a half in diameter, the largeſt known to Pliny; and of the deſtruction of a table, the property of the family of the Cethegi, valued at 1,400,000 ſeſterces.—

Digitized by Google

The Roman patricians and their ladies ſat on chairs and reclined on couches when not at meals. In the *atrium*, the *tablinum*, under the broad roofed corridors, and in the halls not uſed for eating, were couches, ſuch as the couch of which we give a woodcut (deſcribed No. '70. 14), of bronze or of precious woods; the bronze damaſcened with ornaments of the precious metals, or of metal amalgam; the wood veneered or inlaid with marquetry or tarſia work of ivory, ebony, box, palm, birds'-eye maple, beech, and other woods.[40]



The chairs were of different kinds, and were uſed for various occaſions. The *atrium* contained double ſeats, ſingle ſeats, and benches to hold more than one ſitter; chairs that either folded or were made in the form of folding chairs, ſuch as could be carried about and placed in the chariot, *curules*.

The ſtraight ſeats as well as the couches or ſofas were of different heights, ſome being meant to be placed on poles like ſedan chairs and carried about as litters; the higher ſeats required the uſe of a *ſcabellum* or footſtool, and were ſufficient in elevation to enable the owner to ſee over the heads of commoner people at ſhows, lectures, or other public meetings. The higher couches alſo required a long ſtool or ſtep, by which to mount them. The *ſellæ* were made of wood with legs turned in the lathe, and connected by ſtraight or curved bars, which were in ſome caſes carved.

---

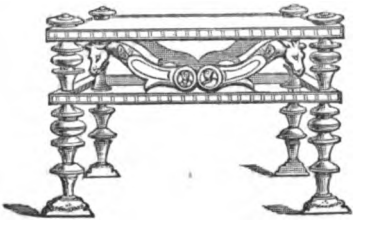
[40] Pliny, Hiſt. Nat., lxvi. 76.

Digitized by Google

Regarding the method by which ſuch furniture was ſometimes entirely covered with ivory, as in the caſe of the chair of the ſtatue of Jupiter at Olympia, the reader ſhould refer to the Jupiter Olympien of Quatremère de Quincy.

The metal furniture followed the forms of that made of wood: in many inſtances conſiſted of plates or hollow members laid over or filled in with a core of wood.

This woodcut is of the *ſella*, of which a reproduction is deſcribed in the collection (No.'70.9); it is intended, probably, for one perſon only, and has no need of a footſtool. It has been covered with a *pulvinar* or cuſhion.



Of the way in which the forms of theſe couches, chairs, and ſeats have been preſerved, revived, and changed in the hiſtory of furniture, fuller details are given in another ſection.

Scamnum was a bench or long ſeat of wood, uſed in primitive or poor houſes inſtead of the luxurious *triclinium* of the men or arm-chairs of the women, for ſitting at meals or other occaſions.

Exedræ were ſeats along a wall; marble benches in moſt caſes, ſometimes wooden ſeats, particularly in the alcoves that were conſtructed in the porticoes of baths and public buildings, where lectures of philoſophers were liſtened to.

The Romans had hearths in certain rooms. Numerous paſſages in ancient writers, to which it is needleſs to refer, concur in ſhowing that the hearth was a ſpot ſacred to the *lares* of the family, the altar of family life. It was occaſionally made of bricks or ſtone, and immoveable, on which logs could be heaped.[41] It ſeems doubtful whether chimnies were uſed

[41] Hor. Carm. i. 9, and Epod., ii. 43.

Digitized by Google

in the Roman houſes; probably occaſionally. Writers on Roman antiquities ſpeak of ſuch rare conſtructions uſed, perhaps, as ventilators to the kitchen. The uſual method of warming was by means of a *foculus* or brazier, of which an example found at Cære, in Etruria, is preſerved in the Britiſh Muſeum. It is a round diſh on three animal legs, with ſwing handles for removing it. Another, ſquare in form, is reproduced in a caſting in the South Kenſington Muſeum collection No. '70. 11, ſtanding on animal legs, and damaſcened round the ſides with gold ornaments. The Romans had alſo kitchen braziers with contrivances for heating pans, water, wine, &c. by charcoal. No. '70. 12 in the South Kenſington Muſeum is a caſting of ſuch a piece, having a round metal receptacle, like a ſmall caſk, on its end, and a raiſed horſeſhoe frame, on which a pan could be placed, with fire ſpace in the middle. Theſe braziers were filled with charcoal heated thoroughly by the help of the bellows, *follis*, to get rid of the noxious gaſes.

It has been ſaid that the dreſſes of the Romans were preſerved, as in mediæval caſtles, in a ſeparate room or wardrobe, and this room muſt have been fitted with apparatus for hanging ſhelves and lockers for putting away. They had beſides for keeping valuables, and uſually placed in the ſleeping room of the maſter or miſtreſs of the houſe, cupboards, *armaria*, cheſts, *arcæ*, of beech [42] ornamented with metal, ſome large enough to contain a man; cheſts of all ſizes, of which examples may be ſeen in the deſcription of the Mus. Borbon., V. p. 7; *loculi*, *ciſtellæ*, large and ſmaller caſkets, *caniſtræ*, often of coſtly make. In theſe receptacles they conveyed their property to and from country houſes, and on viſits. Enormous numbers of ſlaves moved to and fro with the family, and the cheſts

[42] Pliny, Hiſt. Nat., xvi. 84.

Digitized by Google

were carried on men's ſhoulders, or in waggons of various ſhape and make.

In the ordinary bedrooms of the houſe it is not probable that much furniture beſides a bed, a *ſcamnum*, or ſtool to mount to the bed, and a ſeat or two, was kept. Baſins, towels, mirrors, &c. were brought by ſlaves when required. The waſhing was performed in the baths, which were provided privately in larger houſes and in large country villas; and for public uſe, on an enormous ſcale, in Rome and other large cities.[43]

The moſt important action of the luxurious Roman day was the dinner. This meal was late. It was temporarily ſuſpended on occaſions, interrupted by the gueſts taking the bath or trying to recover their appetites for a prolongation of the feaſt, as in the meal deſcribed by Petronius, and given in detail in the feaſt of Gallus by Bekker.

The meal was eaten on a couch: a luxurious cuſtom not introduced, as we have already ſaid, till after the Punic wars. The women continued to ſit, as they did in Greek houſes, and the Roman couches held each three gueſts inſtead of two as in Greece.

The dining room was further provided with ſtools or low benches, ſide tables, and the moveable table uſed for each courſe. Theſe tables were put down and removed from the ſupports on which they ſtood. The ſide tables were of marble or of wood, covered with ſilver plates, inlaid, veneered, and ornamented in various ways; ſome were uſed for ſerving the diſhes, others for the diſplay of plate.[44]

---

[43] Alcoves, however, for dreſſing were ſometimes attached outſide the bedroom door, as in the houſe of Meleager at Pompeii, or the Zotheca alluded to by Pliny, which could be ſeparated off from, or thrown into the bedroom. "Zotheca per quam eleganter recedit quæ ſpecularibus (windows) et velis obductis reductiſque, modo adjicitur cubiculo, modo aufertur." Ep., ii. 17.

[44] Pliny, Hiſt. Nat., xxxiii. 52. Plate was a late introduction into Roman houſeholds. Druſellus, a ſlave

Digitized by Google

The fare was elaborate, and the experience of Roman gourmands full of endleſs refinements to pleaſe the palate.

Sculptured objects of plate, partly ornamental, were put on the table and removed with the courſes. Petronius deſcribes an aſs of Corinthian bronze, with ſilver paniers as the centre piece of one courſe; ſauces dropped from the paniers on luſcious morſels placed beneath. A hen of wood with eggs within, a figure of Vertumnus, are alſo named by the ſame author as centre pieces. Theſe were replaced on the ſideboard or removed with the courſe in *repoſitoria* or trays.[45]

Mention ſhould be made of tapeſtries and carpets before leaving the ſubject of Roman houſe furniture.

Carpets, *tapeta*, blankets, or other woollen coverlids for ſofas or beds, were made at Corinth, Miletus, and a number of ſeats of fine wool manufacture. It is too large a queſtion to go into in detail, and woven fabrics belong to another claſs of objects in the Muſeum collections. It is certain, however, that tapeſtries, as we underſtand them, *i.e.*, pictorial repreſentations woven or embroidered were common in Rome, it is popularly ſaid, after the death of Attalus the Third, king of Pergamus, who made the Romans his heirs of ſuch textiles along with his other perſonal property, about 133 B.C.

---

of Claudius, according to Pliny, Hiſt. Nat., xxxiii., poſſeſſed an incredible quantity of ſilver plate, one diſh alone weighed 500 lbs. Pompeius Paulinus of Arles, to the knowledge of the ſame hiſtorian, carried in a campaign a ſervice of plate weighing 12,000 lbs. On the other hand, Pliny, the younger, ſpeaks of his friend Surinna, a model Roman gentleman, eating with better taſte off "*plain* but *ancient* plate." Ep. iii. 1. For the account of a ſilver toilet ſervice of a bride, now in the Britiſh Muſeum, ſee the "Guide to the Blacas Collection," by Mr. Charles Newton. There is, in the S. K. Muſeum, at the preſent time, a ſet of reproductions by Meſſrs. Criſtoffle, the Paris ſilverſmiths, of the contents of the camp plate-cheſt of a Roman general diſcovered at Hildeſheim in 1868. Theſe conſiſt of drinking bowls; one with an elegant female figure in all but full relief, on the inſide gilt to ſhow off the ſplendour of the colour of the white or red wines poured into it; veſſels for cooling wine with ſnow, &c.

[45] Pliny, Hiſt. Nat., xxxiii. 49.

Digitized by Google

Tapeſtries and *Vela* played a great part in the actual diviſions of the Roman rooms. Bedrooms, it has been ſaid, were often cloſed with curtains only, and the corridors, *tablinum*, and other rooms were cloſed at the ends and made comfortable by the ſame means.[46] In the dinner detailed by Petronius, and deſcribed by Bekker, in his Gallus, the hangings on the triclinia are changed between pauſes in the meal. The feelings conſonant with the day or occaſion were ſymbolized or carried out in theſe external decorations.

The *triclinia* or dining rooms were both furniſhed and decorated (where there was more than one in the houſe), not only temporarily in harmony with a ſpecial commemoration, but for relatively quiet or ſumptuous entertainments. Lucullus, according to Plutarch,[47] was only allowed by Pompey and Cicero, who offered to dine with him without preparation, to tell his ſervants they would dine ἐν τῷ Ἀπόλλωνι, the room dedicated to, or having in it a ſtatue of, Apollo. In this room the ſteward could go to the expenſe of 50,000 drachmas for an entertainment, and the room was decorated accordingly.

After dining, the room was cleared, and flute players, dancing women, jugglers, &c. were introduced to make ſport for the gueſts while they finiſhed their wine.

Mention is made by Seneca of ceilings made ſo as to be moved, and portions turned by machinery;[48] perhaps the panels or coffers were turned to ſhow different colours and decorations according to the day, and to the hangings uſed during a feaſt, which were ſometimes changed between the courſes, or while

---

[46] *Vela*, ſo called becauſe "objectu ſuo interiora domorum *velent*. Vela quæ in hypœthris extenduntur," awnings to keep out the ſun; others "quæ ſunt circa columnas," ſuch as divided or ſcreened off portions of the corridors and arcades for privacy. *See* Bekker, Gallus Exc., i.

[47] Λουκυλλος, xxxvi. 45; ed. Bekker.

[48] "Verſatilia cœnantium laquearia ita coagmentat ut ſubinde *alia facies atque alia* ſuccedat, et toties tecta quoties fercula mutentur." Senec. Ep. 90.

Digitized by Google

the gueſts took the bath before proceeding to the after meal. The ſame author alludes to wood ceilings that could be raiſed higher or lower by machinery, " pegmata *per ſe ſurgentia* et tabulata *tacite in ſublime creſcentia*," making no noiſe in the operation. Theſe contrivances were reſerved for dining rooms, where the diverſions were of the freeſt deſcription and the gueſts prepared for any exciting or ſenſational interludes.

The Romans required ſome of their furniture for out door uſe. Beſides the curule chairs and lofty ſeats which were carried into theatres or baths, and other places of public reſort, they uſed litters, *lecticæ*. The ſofas or couches were ſometimes carried "*ſextâ cervice*," on the necks of ſix or more ſlaves, and ſerved as litters. But ſpecial contrivances like the Indian palanquins were made with or hung under poles, with curtains or ſhutters. Stations of ſuch conveyances for public uſe were eſtabliſhed in Rome.[49] They are ſaid to have become cuſtomary after the victory of Antiochus. Women were not allowed the uſe of chariots, as a rule, within the precincts of Rome.[50]

Of the varying forms of chariots, poſt carriages, waggons, triumphal and ſtate cars, we give fuller particulars elſewhere.

The ſubjects of the carving and decoration of Roman furniture were the claſſic legends mainly derived from the Greek mythology. Roman houſe walls were, however, in later years profuſely decorated with conventional repreſentations of architecture, and panels richly coloured on which were painted figures of dancers, cupids, gods and heroes; ſometimes common-place landſcapes and domeſtic ſcenes.

To the laſt their ſolid furniture was decorated with maſks, heads of heroes, legs and feet of animals, and decorative mouldings or foliage, ſuch as the leaves of the acanthus, of an architectonic kind.

---

[49] Gron. Theſs. iii. 49.

[50] The Lex Oppia forbid it to women on all occaſions " niſi ſacrorum publicorum cauſa." Liv. xxxiv. 1.

Digitized by Google

The Romans carried their comforts and luxuries with them, as may be ſeen by the table plate of Hildeſheim alluded to, and by reference to the amphitheatres, &c. by the ſculpture of the campaigns of Trajan on his column at Rome, and by the remains of Roman provincial and colonial villas found in France, Germany, and England.

It was amongſt his ſlaves that the Patrician or moneyed man found the means of creating and maintaining the luxuries he enjoyed. Maſons, carpenters, joiners, ſilverſmiths, &c. could be purchaſed as well as cooks and confectioners. He could make money by ſelling their manufactures. The life of ſlaves was terrible. Little or no accommodation was provided for the porters, dreſſers, cooks, *capſarii*, or wardrobe ſervants, taſters, carvers, overſeers, and ſo on; an endleſs crew, the abſolute property and chattels of the maſter, and worſe uſed than his beaſts.[51]

Beſides the furniture of private houſes, ſimilar pieces on a ſumptuous ſcale, ſuch as ſeats, cuſhions, &c. were prepared for religious celebrations, at which feaſts were ſet out for various divinities.

Other great achievements in woodwork of a conſtructive kind were the machinery contrived for public ſhows, ſuch as the cages ſhot up by machinery out of the ſand of the arena of amphitheatres, of which the ſides fell down, leaving at liberty the beaſts wanted for fights, or for the execution of criminals.

The ſize, number, and rapid conſtruction of their ſhips might aſtoniſh the directors of modern dockyards. The fleet of Scipio, in the ſecond Punic war, was launched and fitted for ſea forty days after the firſt chop of the axe on the growing timber. Of conſtructions in woodwork on dry land, probably

---

[51] Agricultural ſlaves were chained and ſlept chained in cellars. Döllinger, ix. 11. 3.

Digitized by Google

nothing in the middle ages, when timber abounded and the conſtruction of it was thoroughly underſtood, exceeds the following.

C. Curio, in Africa, when celebrating the funeral games in honour of his father, hit upon the following device:—

"He cauſed to be erected cloſe together two theatres of very large dimenſions, and built of wood, each of them nicely poiſed, and turning on a pivot. Before mid-day a ſpectacle of games was exhibited in each, the theatres being turned back to back, in order that the noiſe of neither of them might interfere with what was going on in the other. Then, in the latter part of the day, all on a ſudden, the two theatres were ſwung round, and, the corners uniting, brought face to face; the outer frames too were removed (*i.e.* the backs of each hemi-cycle), and thus an amphitheatre was formed, in which combats of gladiators were preſented to the view; men whoſe ſafety was almoſt leſs compromiſed than that of the Roman people in allowing itſelf to be thus whirled round from ſide to ſide." [52]

The following woods were in uſe amongſt the Romans:—

For conſtruction: *Picea* (*Abies excelſa*), uſed for laths; *fiſſiles ſcandulæ*, vats, *cupæ*, and other cooper's work.

Abies larix (*Larch*), uſed for building.[53]

For carpentry and joiner's work, not only with the Romans but with Greeks, Egyptians, Aſſyrians, *cedar* was the wood moſt in uſe.

---

[52] Pliny, Hiſt. Nat., xxxvi. 24.

[53] Female larch was uſed by the Greek painters for their panels. The larches required for the rebuilding of the Naumachia deſtroyed by fire were cut in Rhætia and at the interlunium (when the ſun was in conjunction with the moon).

A book publiſhed by Maſſmann, Leipſig, 1841, gives an account of two ſets of ancient tablets (triptycher), in three leaves, one of beech and the other ſet of fir, found in Tranſylvania.

Digitized by Google

Pine of different kinds was uſed for doors, panels, carriage building, and all work requiring to be joined up with glue, of which that wood is particularly retentive.

Elm was employed for the framework of doors, lintels and ſills, in which ſockets were formed for the pins or hinges on which the doors turned.

Hinge jambs were occaſionally made of *olive*.

Aſh was employed for many purpoſes; that grown in Gaul was uſed in the conſtruction of carriages on account of its extreme ſuppleneſs and pliancy. Axles and portions which were much morticed together were made of *Ilex* (*Holm oak*).

Beech was in frequent uſe, and for many purpoſes.

Acer (*Maple*), (*Acer monperſulanus*, Linn., and *Acer tribolum*) was much prized, as has been already ſtated, for tables, only conſidered inferior to the *citrus* "operum elegantiâ ac ſublititate," the beauty of the wood and finiſh of which it admits. One kind grew in Gaul and was known for its whiteneſs. Another, "criſpo macularum diſcurſu" (bird's-eye) covered with waved ſpots like peacock's tails, was imported from Rhætia and Iſtria. An inferior kind was called "craſſivenum," dull in grain.

The Greeks eſteemed wood grown on plains as the whiter, and thoſe of the hill ſide and the male trees as the harder.

Zygia (*Carpinus betulus* of Linn., *hornbeam*), was prized for its red grain. Of all theſe woods, the fine grained portions were ſought for in the *bruſcum* root, pollard, or wen pieces of which the grain was moſt contorted.

The *Zygia* was reſerved for veneering couches and for ordinary writing tablets and panels, along with the *citrus*. It was not in ſizes ſufficient for table veneers.

Smilax aſpera (*Sarſaparilla*) was alſo uſed for tablets, and is believed by Pliny to have given out a ſound when held to

Digitized by Google

the ear,[54] and to have had (like the cloak of San Ranieri) the faculty of allowing wine when adulterated to pass through vessels made of it, leaving the water behind, a notion said to have been borrowed from Cato.[55]

Oziers were in use for chairs as in modern times.

Veneering was universal in wood furniture of a costly kind. The slices of wood, *sectiles laminæ*, were laid down with glue as in modern work, and they used tarsia, or picture work of all kinds. *Figwood, willow, plane, elm, ash, mulberry, cherry, cork wood*, were amongst the materials used for the bed or substance on which to lay such work. Wild and cultivated *olive, box, ebony* (Corsican especially), *ilex, beech*, were used for veneering boxes, desks, and small work. Besides these, the Romans used the *citrus*, Syrian *terebinth, maple, palm* (cut across), *holly, root of elder, poplar;* the centres of the trees being most prized for colour; horn, ivory plain and stained; tortoiseshell plain and grained in imitation of various woods for veneering couches and other large pieces of furniture, as well as door frames, &c., so that this imitation of grains is not entirely a modern invention.

Walnut and *pear, oak, chestnut, elm* were also in use for furniture, though probably *cedar, fir*, and *pine* were the woods in general use for all purposes. *Cornel* was used for wedges, pins, wheel spokes, and other subordinate purposes. Woods were soaked in water or buried under heaps of grain to season them; steeped in oil of cedar to keep off the worms. The *cedars* of Crete, Africa, and Syria were the best of that class of timber. The best *fir* timber was obtained from the Jura range, from Corsica, Bithynia, Pontus, and Macedonia.

The Romans had admirable glue, and used planes, chisels, &c. Their saws, set in frames, had the teeth turned in opposite directions to open the seam in working.

---

[54] Pliny, Hist. Nat., xvi.

[55] "De re rustica," Bostock, Notes to Pliny, Hist. Nat., xvi. 13.

Digitized by Google

We have ſome records of the ſcantling of ancient logs of timber. A ſtick of *fir* prepared to repair a bridge over the *Naumachia*, or tank for exhibiting naval fights, in the time of Nero was left unuſed for ſome time to ſatisfy popular curioſity. It meaſured one hundred and twenty feet by two throughout the entire length. The maſt of the veſſel that brought the large obeliſk from Egypt, afterwards ſet up in the Circus Maximus (now in front of S. John Lateran), was one hundred feet by one foot and a half, and the tree out of which it was cut required four men holding hands to ſpan it. A ſtick of *cedar*, cut in Cyprus and uſed as the maſt of an *undecireme* or eleven banked galley of Demetrius, took three men to ſpan the tree out of which it was cut.[56] It was the exceptional ſizes of ſuch pieces of timber and of veneers cut from them that made the value of tables in Rome.

There are ſome curious hiſtorical records of the endurance of particular wood ſtructures. The *cedar* roof of the temple of Diana of Epheſus was intact at the end of four centuries in Pliny's time. Her ſtatue was black, ſuppoſed to be of *ebony*, but according to other authorities, of *vine*,[57] and had outlaſted various rebuildings of the temple. The doors were of *cypreſs*, of which material was the ſtatue of Jupiter Capitolinus, conſecrated A.U.C. 661. The roof beams of the temple of Apollo at Utica were of *cedar* and had been laid 348 years before the foundation of Rome, nearly 1,200 years old in the time of Pliny, and ſtill ſound. The ſame writer aſſerts that beams of *juniper* in the temple of Saguntum, ſound in his day, had been laid 200 years before the taking of Troy (!).

With theſe notices we take leave of this diviſion of the ſubject.

The Emperor Philip celebrated the ſecular games (recurring every 100 years), with great pomp, for the fifth time in the

---

[56] Pliny, Hiſt. Nat.

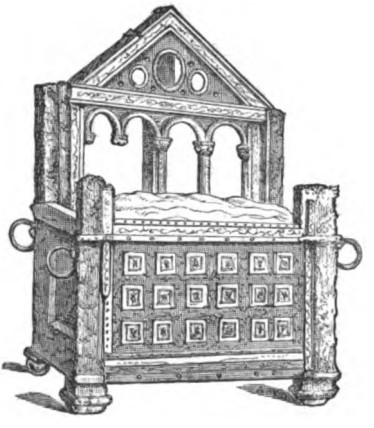
[57] The doors of the church of the cathedral at Ravenna, ſtill exiſting, are ſaid to be of vine wood.

Digitized by Google

year 248. We may conſider this event, for our preſent purpoſe, as a convenient finiſh of the claſſic period of antique art, and of the reflections of it in the woodwork and furniture and the ſurroundings of private life.

Ten centuries had elapſed ſince Romulus had fortified the hills on the banks of the Tiber. "During the firſt four ages, the Romans, in the laborious ſchool of poverty, had acquired the virtues of war and government; by the vigorous exertion of theſe virtues, and by the aſſiſtance of fortune, they had obtained in the courſe of the three ſucceeding centuries, an abſolute empire over many countries of Europe, Aſia, and Africa. The laſt three centuries had been conſumed in apparent proſperity and internal decline." [58]

7. *Conſtantinople and Byzantine Art.*



Chair of St. Peter.

We may take as the next period for illuſtration the centuries that witneſſed the break up of the old Roman conſtitution and the gradual formation of a new order of ſociety down to the end of the firſt ten centuries of our era. Seven hundred and fifty years out of thoſe ten hundred belong in great part to

[58] Gibbon, Decline and Fall, *ch.* vii.

Digitized by Google

mediæval hiſtory. The misfortunes, however, of Italy and the inceſſant ſtate of war, invaſion, and ſtruggle in that peninſula were too deſtructive of perſonal wealth and the means of ſhowing it in coſtly furniture to leave us any materials in Italy for the preſent inquiry. The old conſtitution of the empire was gradually breaking up. The hiſtory of furniture and woodwork, as applied to civil and ſocial uſes, belongs, from this period, to ſuch civilization as took its origin and its form from Conſtantinople. Art of theſe centuries is called Byzantine.

The woodcut at the head of this ſection is from the chair of St. Peter in Rome, the oldeſt and moſt intereſting relic of antique furniture in exiſtence; that is of furniture made of wood and kept in uſe from the days of ancient Rome. But it has had repairs and additions, and a deſcription of it ſhall be given in another ſection.

Byzantine art is a debaſed form of the claſſic, but with a large mixture of Greek; not of the old claſſic Greek type which had long been exhauſted, but of that Aſiatic Greek which derived ſo much of its ſplendour from the rich but unimaginative decorations of Perſia.

The old Rome and its faſhions continued the typical model of the Byzantine art and ſocial habits, but modified as claſſic art has been often modified ſince by the half Aſiatic medium through which it was received and executed.

The objects actually executed at Conſtantinople or by Byzantine artiſts now remaining can ſcarcely be included in a treatiſe on furniture. They are moſtly caſkets and other ſmall pieces executed in metal or in ivory. Accounts of many intereſting pieces of Byzantine ſculpture will be found in the "Deſcription of the Ivories of the South Kenſington Muſeum." Amongſt them the diptychs of the conſuls are the moſt important, beyond diſpute, and thoſe moſt intereſting to a treatiſe on furniture, as we ſee in them conſular ſeats and thrones of many varieties.

Digitized by Google

We may ſelect amongſt other examples the following, which can be ſtudied in the Muſeum or referred to in the work of Mr. Maſkell. For inſtance, No. 368. '71, deſcribed in Mr. Maſkell's "Ivories," is one leaf of a conſular diptych of Anaſtaſius Paulus Probus Sabinianus Pompeius. It is ſimilar in character to another leaf belonging to a diptych of Ruſinus Gennadius Probus Oreſtes (No. 139. '66 in the collection). In both theſe the conſuls are repreſented ſeated on chairs. In the ivory, No. 368. '71, the chair is the moſt ornate. It is of the character of the old folding curule chairs of Rome, but with elements both of Greek and Egyptian ornamentation, ſuch as belong to the maſſive marble ſeats, ſupported by lions or leopards, with the heads ſculptured above the upper joint of the hind legs.[59] In the mouths of theſe lions' heads are rings for the purpoſe of carrying the chair, and the top frame is ornamented with little panels and medallions containing winged maſks and portrait heads of the conſul and his family or of members of the Imperial family.

On each ſide of the ſeat are ſmall winged figures of Victory ſtanding on globes and holding circular tablets over their heads. Theſe probably repreſent the front of the arms, and are ſuppoſed to have a bar ſtretching from the heads or the circular tablets to the back of the ſeat. This feature too is a continuation of types that are to be found on Greek vaſes and in the chairs of both Nineveh and Egypt. A low footſtool with an embroidered cuſhion on it is under the feet of the conſul, and another cuſhion, alſo embroidered, covers the ſeat. This repreſents a chair of the ſixth century. A ſeat ſtill more like

---

[59] Several ſuch ſupports detached, that have formed parts of tables or tripods, are in the Britiſh Muſeum. Caſts of ſome of theſe are amongſt the antique caſts of the South Kenſington Muſeum, numbered 85, 86, 87. Two caſts of chairs having ſphinxes for ſupports, with their wings for arms, from the compoſitions in the Louvre, known as ſeats of Ceres and Bacchus, are alſo in the South Kenſington Muſeum, numbered '67. 37, and '67. 38.

Digitized by Google

the curule chair, but with a high back, is repreſented in No. 270. '67 of the South Kenſington collection. This piece is a plaque or tablet with a baſ-relief repreſenting two apoſtles ſeated. The chairs are formed of two curved and recurved pieces each ſide, which are jointed together at the point of interſection. One pair of theſe pieces is prolonged and connected by ſtraight croſs-bars, and forms a back. Two dolphins, with the heads touching the low front pieces and the tails ſloping up and connected with the back, form the arms. This belongs to the ninth century. A piece of fictile ivory, No. '58. 22, in the South Kenſington collection, of the eighth or ninth century, repreſents chairs formed in the modern way by upright legs turned in the lathe and ornamented with alternate eggs and collars in the ſimpleſt form.

The lyre back, a form not unknown in old Greek and thence adopted among Roman faſhions, is alſo to be ſeen in chairs on ivories, and in manuſcripts. Round cuſhions were hung on the back, others covered the ſeat. Theſe are ſeen alſo figured in the moſaics of Venice, and later of Monreale in Sicily, which retained much of the Byzantine ſpirit. The art of Sicily continued longer ſubject to Conſtantinople than that of moſt of its Italian provinces, and Venice preſerved its old traditions well into the period of the European revival of art.

The beds, as repreſented in MS. illuminations, belong chiefly to religious compoſitions, ſuch as the Nativity or viſions appearing to ſaints in their ſleep. They are couches in the old Roman form, or are ſupported on turned legs, from the frames of which valances hang down to the ground. Sometimes a curtain acts as a ſcreen at the head or on one ſide, but teſters are wanting. The changes that theſe various pieces of furniture went through we endeavour to trace more connectedly in another ſection.

Chariots and carriages of all ſorts remained more or leſs Roman in type. There were a greater number of waggons or

Digitized by Google

carriages for the conveyance of women and families than had been in uſe in ancient times. Chriſtianity had materially altered the ſocial poſition of women, and they appeared in public or moved about with their families without the reſtraints which in the old Roman ſociety forbad their appearance in chariots and open carriages, and made the covered couch, *lectica*, or cloſed litter, the uſual conveyance for ladies of rank in Rome. Several forms of chariots or carriages of this larger kind can be ſeen in the ſculptures of the column of Theodoſius in Conſtantinople.[60]

The art and the domeſtic manners and cuſtoms therefore that had been in faſhion in Rome maintained themſelves, with ſome ſuch modifications as have been noticed, in Conſtantinople. The life there was more ſhowy and pompous, but it was free from the cruelties and the corruption of the older ſociety. It was founded on the profeſſion of Chriſtianity, and the numbers and magnificence of the religious hierarchy formed an important feature in the ſplendid ſocial aſpect of the Greek capital. The games of the circus, without the cruelties of gladiatorial combats, were maintained. Chariots were in conſtant uſe, much wealth was ſpent on their conſtruction, and chariot races were kept up. The people, leſs manly than the old Romans, entered into theſe ſports with an enthuſiaſm that led to frequent riots between the "factions of the circus," the ſupporters of the rival colours of the races.

Furniture, ſuch as chairs, couches, cheſts, caſkets, mirrors, and articles of the toilet was exceedingly rich. Gold and ſilver were probably more abundant in the great houſes of Conſtantinople than they had been in Rome, or have ever been ſince. As the barbarous races of the Eaſt and North encroached on the flouriſhing provinces of the Roman empire, conſtant immigration took place to Conſtantinople and the

[60] For an engraving of the column, *ſee* Agincourt, *vol.* iv. *pl.* 11.

Digitized by Google

provinces ſtill under its ſway. Families brought with them ſuch property as could be eaſily moved, gold of courſe, and jewels. It was natural that their furniture and their dreſs ſhould afterwards become the depoſitories of this ſplendour. As families wore out, and wealthy citizens or patricians died inteſtate, the number of houſes and the quantity of property that lapſed to the Crown was prodigious. Gibbon ſpeaks of the twelve reſidences in Conſtantinople itſelf, beſides the Imperial palace; and of ſummer palaces by the ſeaſide, on the ſame tempting ſites choſen by modern ſultans, with gardens and fountains along the ſhores of the narrow ſtraits that divide Europe and Aſia.

The emperor Arcadius, according to S. J. Chryſoſtom,[61] had a throne of maſſy gold. He drove out in a chariot drawn by two milk white mules ſhining all over with gold. The chariot itſelf was of pure and ſolid gold with purple curtains (covered therefore), and a ſnowy carpet ſet with precious ſtones.

" The new buildings of Theophilus," ſays Gibbon, " were accompanied with gardens and with five churches, one of which was conſpicuous for ſize and beauty; it was crowned with three *domes*" (a feature of architectural conſtruction invented in Rome to encloſe the great halls of the baths, ſuch as the Roman " Pantheon," and partially developed in the ſemi-domes that covered the apſes or receſſes at the ends of the baſilicas); " the roof of *gilt braſs*, repoſed on columns of Italian marble, and the walls were encruſted with marbles of various colours. In the face of the church a ſemi-circular portico of the figure and name of the Greek ſigma" (a ſemi-circle, the ancient form of that letter) " was ſupported by fifteen columns of Phrygian marble and the ſubterraneous vaults were of a ſimilar conſtruction. The ſquare before the ſigma was decorated with a fountain, and the margin of the baſin was lined and encom-

[61] Opera, *tom.* xiii. *p.* 192-6, Montfaucon's ed.

Digitized by Google

paſſed with plates of ſilver. In the beginning of each ſeaſon the baſin, inſtead of water, was repleniſhed with the moſt exquiſite fruits, which were abandoned to the populace. He enjoyed this tumultuous ſpectacle from a throne *reſplendent with gold and gems.*" Singers and jeſters amuſed the company.

" The *purple* chamber was named from the annual diſtribution of robes of ſcarlet and purple by the hand of the Empreſs herſelf. The long ſeries of apartments were adapted to the ſeaſons, and decorated with marble and porphyry, with painting, ſculpture, and moſaics, with a profuſion of gold, ſilver, and precious ſtones. The throne of the Emperors was a remarkable object. It was furniſhed with a golden tree, with its branches and leaves, which ſheltered a multitude of birds warbling their artificial notes, and two lions of *maſſy gold*, and of the *natural ſize*, who *looked and roared* like their brethren of the foreſt." When Luitprand, Biſhop of Cremona, came on an embaſſy to Phocas, and approached the throne, theſe contrivances were put in motion. After ſundry proſtrations the ambaſſador roſe, " but in the ſhort interval the throne had been hoiſted by an engine from the floor to the ceiling." [62]

The ancient cuſtom of reclining at meals had ceaſed. The gueſts ſat on benches or chairs. At the ſame time the " triclinia aurea," or golden dining room, was ſtill the title of the great hall of audience in the palace at Conſtantinople. The term only ſerved to illuſtrate the jealous retention of the old forms and names by the Emperors and patricians. It is to be obſerved from theſe inſtances that this laſt branch of the ancient empire did little for the arts of painting and ſculpture, though it preſerved for many years the old traditions of ſumptuary art, and increaſed the outward ſplendour due to the greater

[62] Gibbon's Decline and Fall, *ch.* xxiv.

Digitized by Google

quantity of the precious metals that had accumulated or been inherited during ſo many centuries and generations.

The triptychs and ivory carvings preſerved the longeſt traditions of old Græco-Roman art, but nothing except debaſed art ſeems to have been applied to furniture or the utenſils of daily life. The mechaniſm of the Imperial throne was probably not a ſolitary inſtance of ſuch a puerile application of ſkill and ingenuity. Rich ſtuffs and hangings and coſtly dreſſes took the place of the artiſtic ſtructures found in the houſes of the Roman nobles.

More than one of the Emperors, nevertheleſs, were perſons highly accompliſhed. Valentinian the Firſt painted and modelled; Theodoſius was a patron of architecture on the old models, beautified Antioch and Conſtantinople, and built ſeveral of the palaces and baths of the capital. His column, decorated with hiſtoric ſculptures after the type of thoſe of Trajan and Antonine at Rome, has been already alluded to. Honorius built and repaired churches in Rome, that of S. Paolo fuore le Mure amongſt others. Architecture received a great impulſe from the building of the church of Sta. Sophia by Juſtinian in the year 538, and it is to be noted that in the ivories and caſkets that have ſurvived from the fourth and following centuries, architectural details, ſuch as acanthus mouldings, &c., are frequent, and this architectural element ſurvived or reappeared in much of the furniture and ſmall woodwork of the Rheniſh Byzantine artiſts, and thoſe of the later middle age and of the renaiſſance.

This decay of the old art and uſages in the old world was, however, counterbalanced by the riſe of new ſocieties, which were gradually forming in various parts of the empire. Theſe conſiſted partly of the races of Huns, Goths, Saxons, and others, who had invaded Italy and ſettled themſelves in it, partly of the old municipal corporations, who defended their property and maintained their privileges in the great walled

Digitized by Google

towns of Italy. They profited to a great extent by this infuſion of new blood. They remained, however, ſo many diſtinct ſtates of Italian origin, and became the parents of the future ſocieties of Italy, ſo rich in genius and induſtry, ſo wealthy and powerful in peace and war. Of theſe the moſt important was Venice, and it is in Venice that, in the later middle ages, we find the birthplace of moſt of the art with which the ſumptuous furniture and utenſils of peaceful and warlike uſe were ſo profuſely decorated.

We point to Conſtantinople as the laſt ſtronghold of the old arts of the Roman period, but it is becauſe it was from the Greeks that the new ſtates and ſocieties borrowed their early notions of art.

Odoacer eſtabliſhed the firſt ſemblance of a modern kingdom in Italy towards the end of the fifth century. Lombardy became another. The exarchate of Ravenna continued. Rome came under the undivided ſway of the Popes. At laſt Charlemagne was crowned Roman Emperor, eſtabliſhed a vaſt kingdom in the north of Europe and to come to what concerns our preſent inquiry, introduced the architecture and the perſonal requirements of a court in Gaul and on the Rhine. All the early art we meet with in manuſcripts and ivories here, as in the eaſt, bears a Greek or Byzantine character.

A remarkable piece of monumental furniture has ſurvived from theſe early centuries of the Chriſtian era, half Byzantine and half weſtern in character, the chair of St. Maximian of Ravenna, preſerved in the treaſury at Monza, and engraved and deſcribed in the Arts Somptuaires of M. Du Sommerard. Ravenna was the portion of the empire that moſt intimately connected the eaſt with the weſt. The domed churches of San Vitale, San Giovanni in Fonte, the tomb of Galla Placidia, the round church of Santa Maria, built by Theodoric, along with the great baſilica of Saint Apollinare in Chiaſſe, and

Digitized by Google

others of the Latin form, unite together the characteriſtics of the Eaſtern and Latin architecture. What is true of architecture can alſo be pronounced as to painting, ſculpture, textile fabrics, and all decoration applied to the objects, ſacred or domeſtic, that were in daily uſe.

But events occurred in the declining ſtate of the empire that went far to transfer what remained of art to Northern Europe. The ſect of the Iconoclaſts, or image-breakers, roſe into power and authority under the Emperor Leo the Iſaurian, who publiſhed an edict in 726 condemnatory of the veneration and uſe of religious images and paintings. During a century this principle was at work, and it cauſed the deſtruction not only of innumerable antique ſtatues, ſuch as thoſe defaced in the Parthenon of Athens, but the loſs and concealment of vaſt quantities of ivory and wood ſculpture and precious objects of all kinds. Many artiſts took refuge in Weſtern Europe, ſettled in Lombardy, and were welcomed in the Rheniſh provinces of the empire by Charlemagne.

How much ancient and domeſtic art in the form of bronze or other metal furniture, ſuch as chairs, thrones, tripods, &c., whole or in fragments, ſurvived the taking of Conſtantinople by Mahomet II. we cannot conjecture. Perhaps the palaces of the Sultan, or ſtill more poſſibly the moſques which have been the banks and depoſitories of family treaſures under Mahomedan rule, may contain valuable bronzes, ivories, and carved wood, relics of the ſumptuous life of the latter days of the Greek Empire, and ſuch evidences may ſome day come to light. No doubt, however, much antique art and much that belonged to the firſt eight centuries of our era ſurvived the ordinary ſhocks of time and war, only to be deſtroyed by the quiet ſemi-judicial action of a furious ſect protected by Imperial decrees, much in the way that mediæval art ſuffered under the ſearching powers of government commiſſioners in our own country.

Digitized by Google

It is to the impulſe which the Lombard and Frankiſh monarchs gave to art in Weſtern and Northern Europe by the protection of Greek refugee ſculptors and artiſts that we ſhould trace the beginnings of the Northern ſchool called Rheniſh-Byzantine.

Modern.

8. *The Middle Ages.*

It is not eaſy to determine on a date at which we can aſſign a beginning to mediæval art. It differs from the art that ſucceeded it in the ſixteenth century in many reſpects, and from the late claſſic art that preceded it ſtill more widely. There enters into the art of mediæval times, as there does into the literature and manners of the ſame ages, that peculiar character which we call romantic. It took a living form in the half religious inſtitution of chivalry. The northern nations grew up under the leaderſhip of monks quite as much as under that of kings. They lived in territories only partially cleared from foreſts, puſhed their way forward to power pioneered by the great religious orders, and their world was one ſurrounded by opportunities of endleſs adventures. Hence the poetic mixture of religion, devotion to women, and love of wild "queſts," war and fighting, that made up the ideal of mediæval chivalry. But this romantic ſtandard, though it took its riſe from the times in which the Chriſtians carried their lives in their hands, under the perſecuting emperors, did not pervade Europe or influence the arts of religious and civil architecture, ſculpture, painting, and metallurgy for many centuries. Claſſic art, in its decay, had furniſhed both forms and ſymbols, ſuch, *e.g.*, as that of Orpheus, to the new ſocieties, and the names of Jupiter, Mercury, and Saturn, have ſurvived as the titles of days of the week. The two art traditions overlapped each other for a while. Mediævaliſm grew very gradually.

Digitized by Google

It has been ſaid that Charlemagne welcomed Byzantine artiſts to the Rhine. It muſt be remembered, however, that the Roman empire was firmly planted beyond the Alps, and that Gaul produced good Roman art in the ſecond and third centuries. Architecture, ſculpture, bronze caſting, were completely Roman in many parts of France. The theatres and amphitheatres of Arles and Orange and the muſeums of France are enough to ſhow how complete this character was.[63] Roman types in arches, vaults, and impoſts, the prevalence of horizontal lines, &c. even diſtinguiſh the early French from the early Rheniſh architecture, though there alſo, *e.g.*, in ſome of the Cologne churches, ſemi-claſſic traditions are recognizable that are anterior to the Byzantine influence.

It was not till theſe old traditions had been much developed or modified by Oriental influences that the thorough mediæval character of art was eſtabliſhed in Italy, France, Germany, and England. To the laſt it remained ſemi-claſſic in Rome itſelf.

We can give reference to few ſpecimens of houſehold furniture or to woodwork of any kind before the eleventh century, with a great exception to be noticed preſently. Ivories, in any form, belonging to theſe ages are rare. The beſt objects are Byzantine. Anglo-Saxon ivories, though not unknown, are all but unique examples.[64] Ivory was probably rarely employed for any objects of ſecular uſe, unleſs on mirror caſes, combs, &c., or on the thrones of kings; on horns, caſkets, ſword hilts, &c.

---

[63] It has been attempted to prove that the French language more nearly repreſents the correct pronunciation of Latin than modern Italian in any of its dialects; that ſuch a word, *e.g.*, as "homme" is a truer pronunciation of "homo" than "uomo," the final O not having been ſounded in Latin. That ſuch a word as "table" is nearer to "tabula" than "tavola" is a more plauſible aſſertion, but it is more probable that a remote province would have preſerved provincialiſms of its own, than that the original ſeat of the language ſhould have abſolutely loſt the traditionary pronunciation.

[64] Ancient and Mediæval Ivories, &c., Pref., xlix.

Digitized by Google

Metallurgy in the precious metals, in bronze, and the art of gilding bronze, was probably the one art that ſurvived the departure, if it had not even preceded the invaſion, of the Romans in Britain. It is ſcarcely probable that tin and copper ores would have been obtained from Britain if manufactured ornaments of metal had not found their way in the firſt inſtance from this country to the South.[65] Be that, however, as it may, the art of metallurgy ſurvived the downfall of ſuch architectural and ſculptureſque ſkill as had been attained in England under Roman traditions; and that metal thrones, chairs, and other utenſils were made here as in Gaul can hardly be doubted.

There is an intereſting collection, bequeathed by Mr. Gibbs, of Saxon ornaments in gold, bronze and bronze ornamented with gilding and enamel, in the South Kenſington Muſeum, to which we can refer at once. Theſe objects were dug up chiefly at Faverſham in Kent. Moſt of theſe antiquities are *fibulæ*, brooches, and buckles, or portions of horſe trappings, boſſes, &c., and not recognizable as parts of bronze furniture, ſuch as the chair of Dagobert. But it is difficult to examine theſe perſonal ornaments and not believe that during the Saxon occupation bronze thrones, tripods, mirrors, and other objects of houſehold uſe were made as well.[66]

It might aſtoniſh us, that one art ſhould be ſo far advanced (as, *e.g.*, metallurgy, enamelling, weaving, and embroidery now are in India and other Eaſtern countries), while literature and other arts, painting, ſculpture and architecture have either diſappeared or never been carried to any ſort of perfection; but ſuch inſtances of ſingular perfection and refinement ſide by ſide with barbariſm are not unknown.

---

[65] The reader ſhould conſult a paper by Mr. A. W. Franks in the Horæ Feriales on two Britiſh Celtic ſhields, both now in the Britiſh Muſeum.

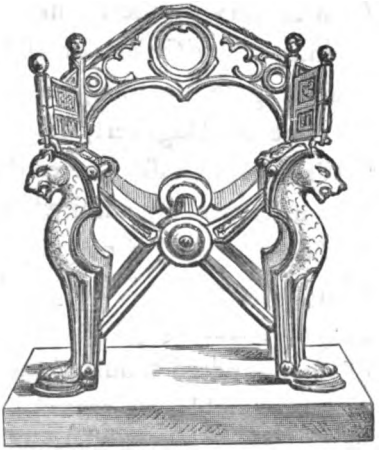
[66] Catalogue of Anglo-Saxon and other Antiquities ,by C. Roach Smith, Pref.

Digitized by Google

The Saxons drove the Britons always weſtwards, and the arts known to them accompanied theſe emigrations made in ſearch of ſhelter and ſecurity. The great monaſtic eſtabliſhments of the Britiſh took refuge firſt on the coaſts of Wales and Scotland, and then receded to the iſlands of theſe coaſts and to Ireland. That they took with them the arts of working metals ſeems evident by the ſkill ſubſequently attained or retained by the Iriſh in working bronzes of various kinds, as well as ſilver and gold.

The metallurgy that was practiced in Britain was alſo carried to a high excellence in Italy. It is probable that the higheſt efforts were attained in the ſervice of religion, but a portion of this ſkill muſt have been devoted to ſecular furniture as well.

The earlieſt example of mediæval furniture in the Muſeum is a caſt of the chair known as that of Dagobert in the Louvre. It is fully deſcribed and the hiſtory of it is given under No. '68. 16. We here give a woodcut of it.



But this work was executed by a monk. France was probably even in a ruder condition in the ſeventh century than England. Old titles ſurvived in the royal courts, but they repreſented little of the old civilization. In the time of Strabo the Franks, even of rank, had no beds but the ground. Chriſtianity and the artiſtic accompliſhments that accompanied it made way very ſlowly. Great portions of France, the whole of Burgundy, vaſt tracts of Northern and Southern Germany were covered with impenetrable foreſts. Into theſe miſſionaries penetrated, cleared the ground, collected populations till towns

Digitized by Google

and caſtles grew up, and under a leſs violent rule there aroſe opportunities of cultivating the ſumptuary arts.

When we conſider the ferocity of the barbarian inroads into Italy and Rome, and the amount of ſpoil carried bodily away from Conſtantinople, Rome and the great municipal centres of Italy, which ſo long maintained the old laws and cuſtoms of the empire amidſt the general wreck, it is remarkable that ſo little precious furniture ſhould have ſurvived in other parts of Europe. The Goths under Adolphus in the fifth century carried an immenſe treaſure into Gaul and Spain. A hundred baſins of gold, fifty filled with gold pieces and fifty with precious ſtones of an ineſtimable value, "formed," ſays Gibbon, "an *inconſiderable portion* of the Gothic treaſures."[67] Many curious and coſtly ornaments of pure gold enriched with jewels were found in their palace of Narbonne when it was pillaged in the ſixth century by the Franks, beſides ſixty cups for ſacred uſes, an immenſe *miſſorium* or diſh for the ſervice of the table, of maſſive gold, weighing five hundred pounds. It ſurvived to the time of Dagobert, who tried in vain to get poſſeſſion of it. "When that treaſury, after the conqueſt of Spain, was plundered by the Arabs, they admired, and they have celebrated, a table of conſiderable ſize, of one ſingle piece of ſolid emerald,[68] encircled with three rows of fine pearls, ſupported by three hundred and ſixty-five feet of gems and maſſy gold, eſtimated at the price of five hundred thouſand pieces of gold,"—probably the moſt expenſive table on record. It is the value of ſuch materials that has prevented the preſervation of many of theſe objects, while the chair of Dagobert is of gilt bronze only.

Charlemagne was crowned Emperor of the Weſt December 25th in the year 800. He reſtored comparative tranquillity and order over his vaſt dominions, reintroduced architecture and

---

[67] Decline and Fall, xxxi.

[68] Or paſte. Goquet: Origine des Lois, &c. Quoted by Gibbon, loco cit.

Digitized by Google

other arts, partly from the Eaſt, partly by encouraging the ſkill exerciſed in the various monaſtic eſtabliſhments. The art of metallurgy was probably then, as elſewhere and at other times, more advanced than that of ſculpture, architecture, or ſtill leſs of painting. Objects made of metal were perpetually wanted for the ſervice of the churches; and arms, armour, and portable valuables were more uſeful and ſafer kinds of property than any other in a ſtate of ſociety which, if tranquil, was kept ſo only by a ſtrong hand, and was always on the brink of revolution and war.

Charlemagne puſhed his conqueſts to Hungary, and he there recaptured much of the treaſure that had been carried off by the Huns in various incurſions into Italy. Theſe valuables were moſtly of eccleſiaſtical character, and were reſtored to the churches of Italy. But objects in metal for perſonal uſe were probably amongſt theſe treaſures as amongſt thoſe carried to Narbonne in the fifth century. He received from Haroun Alraſchid, amongſt other preſents, a *clepſydra* or water clock. From this period mediæval art became a living tradition. The action of Charlemagne in continental Europe was followed by Alfred the Great in England. Learning, and with learning the arts were encouraged and took a permanent place in this country.

Alfred's jewel, a pendant ornament of gold and enamel, is preſerved in the Aſhmolean Muſeum at Oxford. It is an example of the art of ſetting tranſparent paſtes and opaque enamel in cloiſſons of gold, applied to reliquaries and church veſſels, an art which was practiſed on the Rhine, and had been long known, as we have already ſeen, in Britain. The ſame king towards the end of the ninth century received a viſit from Ohtere, the Norwegian, from whom he heard of the chaſe of walruſes on account of their ivory.[69] Ivory, either of walrus

[69] Maſkell, Ancient and Mediæval Ivories, Pref., ii.

Digitized by Google

teeth or imported from the Eaſt, was in requeſt not only for religious objects, but for ſeats, caſkets, ſword hilts, and other ornaments of civil uſe.

Many other objects indicating a certain amount of ſplendour were uſed by Saxon kings and their queens. Pope Boniface IV. preſented to Edelburga, queen of Edwin of Northumberland, beſides an ivory comb, a mirror of ſilver.[70] Bronze mounts, ſuch as key ſcutcheons &c., for cheſts, are amongſt the Gibbs collection of Anglo-Saxon antiquities.

In Archæologia, vol. xxvii. 359, mention is made of a double folding mirror, encloſed in a "thin circular *bronze* caſe, divided horizontally into two nearly equal portions, which fit into one another; and being opened preſents a convex mirror in each face of the interior." A head of Nero is on one found at Coddenham, Suffolk, in 1823, in a Roman burying place.

Early mediæval art, ſuch as is included under the general name of Gothic, continued, down to the twelfth century, full of Romaneſque forms and details in architecture and ſculpture, and in ſuch illuminations and miniature paintings as we have extant in England and all over Northern Europe; and to a great extent over Italy and Sicily, where the Normans were ſettled. Claſſic draperies continued on the figures, but ſtiff and ſevere with upright lines and childiſh attempts to indicate the limbs or joints beneath.

Neverthelеſs, the work of theſe centuries, rude and archaic as it is, is full of dignity and force. The figures or legends of the Apoſtles and local ſaints, the Sacred Trinity, the nine choirs of Angels were the uſual ſubjects of ſculpture in wood and ſtone. With theſe ſubjects were mixed figures of warriors and incidents of the chace. Theſe latter, generally, in the ſmaller and ſubſidiary ſculpture, ſuch as the acanthus and other foliation, that finiſhed capitals or formed the borders and cornices,

[70] Bede, Hiſt. Eccles., ii. 11.

Digitized by Google

whether of architecture or caſkets, cheſts, thrones, combs, and other objects of perſonal uſe. Animals, ſuch as lions and dogs, or eagles and hawks, were alſo mixed with theſe vegetable decorations. Throughout theſe ages the foliated ſculpture, the paintings of books and carving of ivory, and no doubt of wood alſo, was compoſed in endleſs convolutions, ſuch as may be ſeen on ſculptured ſtones in Ireland and on the Norwegian doors of the twelfth century, of which caſts are in the Muſeum, deſcribed p. 325. Whether theſe different convolutions are formed by figures or dragons, or by ſtalks of foliage twined and knotted together in bold curved lines, ſymmetrically arranged, each portion is generally carefully deſigned and traceable through many windings as having a diſtinct intention and purpoſe. Ornamental work was thus apparently conventional, but made up of individual parts ſeparately carried out, and in ſome degree, though not altogether, realiſtic: a character gradually loſt after the early thirteenth century till the new revival in the ſixteenth.

The fondneſs for animal ſculpture was characteriſtic of the paſſion for dangerous adventure and for the chaſe, inherent in the whole temper of chivalry. Much, alſo, in early mediæval art was inſpired by vague fears, engendered by the vaſt ſolitudes and the extent of foreſt and waſte lands that ſurrounded the inhabited country on all ſides.

The tenth century was not favourable to the development of the requirements or comfort of perſonal life. Towards the year one thouſand there prevailed over many parts of Europe a notion that the world would come to an end when the century was completed, and many fields were left uncultivated in the year 999. The eleventh century made a great advance in architecture and other arts, but down to the Norman invaſion our own country was far behind the continental nations in the fine arts; metallurgy only excepted. The Anglo-Saxons advanced, though ſlowly, as the century wore on to the period

Digitized by Google

of the Norman conqueſt; but manners remained exceedingly ſimple.

Early illuminations, though conventional, give us ſome details of Anglo-Saxon houſes.[71] They were of one ſtory, and conſiſted generally of one room. The addition of a ſecond was rare before the Norman conqueſt. The furniture of the room conſiſted of a heavy table, ſometimes fixed. On this the inhabitants of the houſe and the gueſts ſlept. A bedſtead was occaſionally reſerved for the miſtreſs of the houſe. Bedſteads when uſed by the women or the lord of the houſe were encloſed in a ſhed under the wall of encloſure, and had a ſeparate roof, as may be ſeen in many manuſcripts.[72] In the Bayeux tapeſtry a bed roof is tiled, and the framework ſhut in with curtains. In many inſtances ſuch a deſign repreſents only a teſter with poſts.

Otherwiſe beds of ſtraw ſtuffed into a bag or caſe were ſpread on the table, and ſoldiers laid their arms by their heads ready for uſe in caſe of alarm. Benches, ſome with lion or other heads at the corners, like elongated chairs or ſettles (with backs, for the lord and lady of the houſe), were the uſual ſeats. Thrones, ſomething like that of Dagobert, were the property of kings. King Edward the Confeſſor is ſeated on ſuch a chair (metal, and in the Roman ſhape) in the Bayeux tapeſtry, and folding chairs of various forms, more or leſs following claſſical types, were uſed by great perſonages. Benches were alſo uſed as beds; ſo were the lids or tops of cheſts, the ſack or bag being ſometimes kept in it and filled with ſtraw when required. The tables were covered with cloths at dinner.[73] Stained cloths and tapeſtries, ſometimes worked with pictorial deſigns, were uſed to hang the walls of the houſe or hall. They were called wah-hrægel, wall coverings.[74] Perſonal clothing

---

[71] For inſtance, Harl. MS., 603.

[72] Wright: Homes, &c.

[73] Woodcuts in Wright's Homes, &c., *p.* 3.

[74] *Ibid.*, 31.

Digitized by Google

was kept in chefts of rude conftruction. Silver candlefticks were ufed in churches. Candles were ftuck anywhere in houfes, on beams or ledges.

The houfes were in general conftructed of wood, and the choice of material was probably determined all over Europe by the abundance or the want of foreſts and timber immediately at hand. Harold is repreſented in the Bayeux tapeſtry drinking with his friends in an upper chamber; and the room below, perhaps a cellar or ſtorehouſe only, as vaulted in ſtone. The ſtairs were made of ſolid logs of oak, as was uſual in England up to the cloſe of the Tudor period.

With regard to carriages during the Saxon and Anglo-Norman period, carts on two wheels were common for agricultural uſe,[75] and ſerved to tranſport the royal property. Four-wheeled cars drawn by hand labour are uſed for carrying war-like ſtores in the Bayeux tapeſtry. In the battle of the Standard the ſtandard of the Engliſh hoſt was carried on a wheeled car or platform, and remained as the head-quarters or rallying point during action (A.D. 1138).

Though ſociety was rude and perſonal comforts were few down to the Norman invaſion in England, much more progreſs was made in the great municipal cities of Italy in matters of ſocial refinement. In the eleventh century Venice had already ſurpaſſed the other ſtates of Europe in theſe reſpects. In Venice had been retained unimpaired more of old claſſical life, ſkill and refinement, probably, than in other cities; owing to its peculiar ſituation in a ſhallow lagoon difficult of attack by ſhips of heavy draught, and inacceſſible to land armies without peculiar preparation, it eſcaped ravages from which all other ſtates ſuffered. The antique glaſs manufacture of Murano, for inſtance, remains and has reproduced itſelf in our own times with the ancient traditions unbroken. The

[75] Cotton MS., Tib. B. 5.

Digitized by Google

navy of Venice was powerful. It had the chief carrying trade of Europe; ſent convoys to India, imported ivory, ebony and other woods, Perſian geometric inlaid wares, ſilks and tiſſues from India and Syria, along with ſpices, &c. Probably all Oriental and ſouthern produce that could be purchaſed in Europe was brought up the Adriatic or through the Mediterranean by Venetian merchants.

9. *Twelfth Century.*

The Norman invaſion of England cauſed a new advance in the luxury and refinement, ſuch as it was, of daily life. The houſes began to grow—upper rooms or rooms at the ſide of the great hall were added, called ſolars (ſolaria), the ſunny or light rooms. Theſe ſeem to have been appropriated to the ladies. In due time they added a parloir or talking room, a name derived from the rooms in which converſation was allowed in monaſteries where ſilence was the general rule. In the upper rooms fireplaces were made occaſionally, but not always chimnies. In the halls, when the upper room did not cover the whole room, or when an upper room was not conſtructed, fire was made in the centre of the floor. Stairs were of wood.

Glaſs was all but unknown in the windows of houſes. Wooden ſhutters kept out the weather. Wood was the material of which not only furniture and houſe fittings were conſtructed, but the houſes of the commonalty alſo, even in towns. It was this fact that made the importance of the curfew, which covered up the embers of the fire at the ſound of a bell every evening. The frequency of fires muſt have been great. The doors of two Norwegian churches of the twelfth century, made wholly of wood, already alluded to, are preſerved by that government.

The houſes of landowners in England were called manoir or manor. Theſe were built of ſtone when that material could

Digitized by Google

be obtained. A houſe of this kind exiſts at Millichope.[76] It has one chamber below, walls of great thickneſs, windows ſmall on the outſide but wider within, and an encloſed circular ſtair made ſo as to be defenſible by ſtout doors at different ſtages. The upper ſtory is larger, the walls being leſs thick, and has been probably divided by wooden partitions. It is dated late in the twelfth century. In ſuch houſes furniture was ſimple and conſiſted of few objects. The table was on treſtles; the ſeats were benches. The Normans introduced *armaria*, armoires, cupboards or preſſes, either in receſſes in the wall, or complete wooden encloſures. Theſe had doors opening horizontally. The frames were not panelled. All doors were ledge doors of boards, nailed to ſtout croſſ-bars behind, and decorated with iron hinges and clamps beaten out into ſcrolls and other ornaments.

Bedrooms were furniſhed with ornamental bed teſters, and benches at the bed foot. Beds were furniſhed with quilts *culcitra plumata*; pillows; *punctata*, ſpotted or ſtriped linen ſheets; over all was laid a covering of green ſay, badgers' furs, beaver ſkins, thoſe of martin cats, or other furs, and a cuſhion. A perch for falcons to ſit on was fixed in the wall. A chair at the bed head, and a perch or projecting pole on which clothes could be hung, completed the furniture of the Anglo-Norman bedroom.

In the accompanying woodcut from Willemin there is no teſter, but carving on the poſts, and the coverings are of the richeſt deſcription.[77]

---

[76] For a woodcut of plan and elevation, *ſee* Wright's Homes, *p.* 59.

[77] Wright: Homes, *p.* 124. Monuments Français, i. *pl.* 77.

Digitized by Google

Woodwork generally was decorated with painted ornament or with fanciful work on the hinges, nails and clamps applied to hold it together, rather than with ſculpture during all this period, down to the fourteenth century; and in England, France and Germany oak was the wood in uſe for furniture.[78] Both in England and in the countries which had retained old artiſtic traditions on the continent, ſuch as Italy, France, and Spain (which profited by the ſkill of the Moors in painted decoration), colour was uſed not leſs on walls and wood than on metal and pottery. Tapeſtry was an important portion of the furniture of all houſes of the richer claſſes.

10. *Thirteenth and Fourteenth Centuries.*

During the thirteenth century, both in England and on the continent, mediæval art reached its greateſt perfection. The claſſic traditions were forgotten everywhere except in Rome itſelf, where there lingered a chain almoſt continuous between the old ideas and thoſe which ſucceeded in the ſixteenth century. Elſewhere mediæval feeling in ſculpture, whether of wood or other materials, was in uniſon with the pointed architecture, and reigned unchallenged.

All ſorts of enrichments were uſed in the decoration of furniture. A cheſt of the time of John is preſerved in the caſtle of Rockingham. It is of oak richly decorated with hammered iron plates, hinges, &c. The jewel cheſt of Richard of Cornwall was long preſerved in the ſtate treaſury of Aix-la-Chapelle, and is now at Vienna.[79] It belongs to the firſt half of the century, and was left at Aix when Richard was crowned king of the Romans. The body is of oak decorated with wrought-iron hinges, lock, and clamps, and with boſſes of metal on which are enamelled heraldic ſhields.

---

[78] V. Le Duc, Mobilier Art. Armoire.

[79] Figured in Dr. Bock, Kleinodien der H. Römiſchen Reicher Deutſcher Nation, Append. 45.

Digitized by Google

The conſtruction of woodwork gradually became more careful and ſcientific. Panelled framework came into uſe, though not for doors of rooms. With this method of conſtruction the cheſts were put together that formed the chief article of furniture during two centuries in the mediæval ſleeping, ſitting, or private room.

In the middle of the thirteenth century Eleanor of Provence was eſcorted on her journey to England, to marry Henry III., by a troop or army of ladies, knights, nobles and troubadours, from Provence to the ſhores of the channel. Thibault, king of Navarre, with his court, accompanied her to the French frontier, and St. Louis to his own frontier. Kings, whether in peace or in war, were continually making progreſs in this manner through their dominions, like the Indian governors of our own days, and carried their furniture and property in cheſts, called ſtandards, on the backs of mules, or ſumpter horſes. Portable furniture and hangings were the principal objects of houſehold uſe on ſuch occaſions, and the greater portion of the royal train encamped round the caſtles, abbeys, or cities in which accommodation was provided only for the perſonages of rank. When John Manſel, a prieſt, Secretary of ſtate to Henry III., entertained the king and queen, prince Edward and Eleanora of Caſtille at his houſe at Tothill, moſt of the company encamped under huts made of green boughs in the fields round the houſe.

A precept in the 20th year of this reign directed that "the king's great chamber at Weſtminſter be painted a green colour like a curtain, that in the great gable or frontiſpiece of the ſaid chamber a French inſcription ſhould be painted, and that the king's little wardrobe ſhould be painted of a green colour to imitate a curtain." The queen's chamber was decorated with hiſtorical paintings. Remains of ſimilar wall decoration are in tolerable preſervation ſtill in one of the vaulted rooms of Dover caſtle.

Digitized by Google

Till the fourteenth century candles were generally placed on a beam in the manorial hall, whether in the caſtle of a king or baron. Beams of wood (herciæ) with prickets of wood were in uſe for the lighting of the hall. Iron frames were fixed to the ſides of the fire-place when that was made in the wall, and had a chimney conſtructed for it. More generally, as regards halls, the hearth was in the middle of the room and a lantern juſt above it in the roof acted as a chimney. Henry III., a monarch who, as we have ſeen, took great pains to refine the manner of his court, and to cultivate habits of external propriety, ordered iron chandeliers, or branches, to be fixed to the piers of his halls at Oxford, Wincheſter, and other places. Though the royal table might be lighted with valuable candleſticks of metal, they were not in general uſe till a century later. Beſides the rows of tallow candles ſo uſed pieces of pine wood were lighted and ſtuck into iron haſps in the wall, or round the woodwork at the back of the dais to give more abundant light.

The wardrobe was a ſpecial room fitted with hanging cloſets, and in theſe clothes, hangings, linen, as well as ſpices and ſtores, were preſerved. This arrangement was common in all large caſtles during the thirteenth, fourteenth, and fifteenth centuries.[80]

---

[80] Curious details of the expenſes of the Queen's houſehold are given in the Exchequer Rolls of the forty-ninth year of Henry III. Theſe enumerate various rooms or offices which by that time formed parts of a royal eſtabliſhment, ſuch as the linen department, butlery, kitchen, ſcullery, ſalſary, hall. Amongſt the expenſes of the wardrobe, in which office, dreſſes and hangings were not only kept, but made and repaired, are charges for ſilks, mantles, upper garments, linen hoſe for her ladies, amounting to a hundred and four ſcore pounds eleven ſhillings and twelve pence halfpenny. In horſes (for the uſe of the women), robes for the Queen's family, mending ſhoes, ſaddles, reins, almonds, wax, and other *neceſſaries for the wardrobe*, one thouſand ſix hundred and ninety-one pounds twelve ſhillings and one penny, "with many other items, including jewellery, theſe expenſes mount to 21,960*l.* 3*s.* 7½*d.*"—Madox: Hiſt. Exchequ. Rolls, quoted in the life of Eleanor of Provence. Queens of England, *vol.* ii.

Digitized by Google

Great preparations were made in the bedrooms of queens of England to which they retired before the birth of children. Henry III. directed that his queen's bedroom ſhould be freſhly wainſcoted and lined, and that a liſt or border ſhould be made, well painted with images of our Lord and Angels, with incenſe pots ſcattered over the liſt or border; that the four evangeliſts ſhould be painted in the chamber, and a cryſtal vaſe be made to keep his collection of relics.

Room panelling was introduced into England during the reign of Henry III. Norway pine was imported for that purpoſe. Henry ordered a chamber at Windſor Caſtle to be panelled with this material; the men worked day and night. The boards were radiated and coloured, and two clear days only were allowed for the fixing and completion of the work.

During the ſame reign the great hall of Weſtminſter was drained underground. The open drain from the kitchen had formerly run through the hall. Great officers of ſtate rode on horſeback up and down the hall during ceremonial banquets, and pageants in which horſes were employed were introduced during the entertainments. Indeed, this cuſtom continued, and is repreſented ſtill in the action of the champion of England at coronation feaſts.[81] It is preſumable therefore that only the dais, raiſed portion for the *high* or raiſed table, was boarded in theſe great rooms, the reſt being paved.

Edward I. married a Spaniſh queen, and houſehold furniture was further developed under his reign in many particulars. Pottery for table uſe was imported from Spain, and the uſe of oriental carpets was firſt introduced; a luxury borrowed from the extenſive uſe of them by the Moors in that country.

---

[81] A vivid picture of the ancient manner of rendering feudal homage during a ceremonial feaſt of this kind, as it was continued in Germany down to the ſeventeenth century, is given by William Meinhold. Sidonia, *chap.* iii. Trans. by Lady L. Duff Gordon.

Digitized by Google

Italian artiſts had already been invited to England by Henry III. Maſter William, the Florentine, was painter to that monarch and maſter of the works at Guildford caſtle. John, of St. Omer, was another foreign artiſt employed by Henry. To the former of theſe we probably owe the introduction into this country of the method of gilding and tooled gold work, with which wood was decorated. Specimens of the work are ſtill diſcernible on the coronation chair, which is fully deſcribed in the Appendix.

In 1285 Edward I. directed that in his ſmall hunting lodge of Woolmar houſe, meaſuring 72 feet by 28, two chimnies ſhould be conſtructed, a chapel and two wardrobes, and that ſix *glazed windows* ſhould be provided for the chapel and wardrobes; thoſe of the hall and chamber to be cloſed with wooden ſhutters.[82] Similar proviſion of ſhutters was made in the Tower of London. Henry III. had ordered rooms to be fitted for Edward's queen in Guildford Caſtle, with glazed windows, a raiſed hearth chimney, wardrobe, and an adjoining oratory.

At Edward's coronation the whole area of Old Palace Yard was covered with wooden booths open at the top to let the ſmoke out, in which all comers were feaſted for a fortnight.[83]

The decoration and comfort of furniſhed houſes during Edward's reign was further promoted by the general uſe of tapeſtry. Eleanor is ſaid to have firſt introduced this kind of furniture into houſes;[84] but no authority is given for this aſſertion. It was certainly in uſe for churches at earlier periods, and hangings of various materials, ſtained or embroidered, were employed, as we have already ſtated, as early as the Anglo-

---

[82] Wright: Homes, &c., 153.
[83] Old chronicle in Lives of the Queens of England, ii. 162.
[84] Queens of England, ii. 131.

Digitized by Google

Saxon times. Tapeſtries, and cypreſs cheſts to carry them, probably became general in Eleanor's reign.

Amongſt the particulars collected in the hiſtory of the city companies and by the Record Commiſſion are liſts of the royal plate, ſhowing that objects of perſonal uſe beſides table plate were made in ſilver and gold. 34 pitchers of gold and ſilver, plates and diſhes of ſilver, gold ſalts, alms bowls, ſilver hanapers or baſkets, a pair of knives with enamelled ſilver ſheaths, a fork of cryſtal, and a ſilver fork with handle of ebony and ivory, combs and looking glaſſes of ſilver. Edward had ſix ſilver forks and one of gold, vipers' teeth ſet on ſpits. He uſed ozier mats to lay over the benches on which he and his queen ſat at meals. Theſe were alſo uſed to put under the feet, eſpecially in churches where the pavement was of ſtone or tiles.

During the ſame reign the will of John Lord Nevil, of Raby, lieutenant of the duchy of Acquitaine, bequeaths 27 beds, 132 diſhes (36 of ſilver), 48 ſalts of ſilver, 18 ollas or cruets, 32 peces, 48 ſpoons, 8 chargers, 28 jugs, 7 lavatories or waſhing baſins, and 4 ewers.[85]

In the furniture of bedrooms linen cheſts and ſettles, cupboards and the beds themſelves were of panelled wood. Cheſts ſerved as tables, and are often repreſented with cheſſ-boards on them in old illuminations, and huſband and wife ſitting on the cheſt and uſing it for the game, which had become familiar to moſt European nations. Cheſts of later date than this reign, of Italian make, ſtill ſhow this uſe of the lids of coffers. (*See* No. 7223. '60 in the Muſeum.) As the tops of the coffers ſerved for tables and for ſeats they began in the thirteenth century to be furniſhed with a panelled back and arm-pieces at either end.[86] And this development of the cheſt was equally in uſe in France.[87] It does not ſeem to have been placed on

[85] Turner and Parker, ii. 66.

[86] Woodcut in Wright's Homes.

[87] Viollet le Duc, Mob. Français, 13th, 14th century.

Digitized by Google

legs or to have grown into a cabinet till a later period. The raiſed dorſal or back of the ſeats in large rooms was a protection from the cold, and in the rude form of a *ſettle* is ſtill the comfort of old farm and inn kitchens in this country; it became the general type of ſeats of ſtate in the great halls, and was there further enlarged by a canopy projecting forwards to protect the heads of the ſitters, panelled alſo in oak. In the fifteenth century in many inſtances this hood or canopy was attached to the panelling of the upper end of the hall, and covered the whole of that ſide of the dais. This backing and canopy were ſometimes replaced by temporary arrangements of hangings, as in modern royal throne rooms, the cloth being called cloth of eſtate and generally embroidered with heraldic devices. Panelled cloſets called *dreſſoirs* or cupboards, to lock up food, were general in properly furniſhed rooms; a cloth was laid on the top at meals, with lights, and narrow ſhelves roſe in ſteps at the back for the diſplay of plate, the ſteps varying in number according to the rank of the perſons ſerved.

Tables uſed at meals were generally frames of boards, either in one piece or folding in the middle, as in No. 236. '69 of the Muſeum collection. Theſe were laid on treſtles, and could be removed as ſoon as the dinner was over, ſo that the company might dance and divert themſelves. In a curious paſſage quoted by Viollet le Duc, from the Cronica del Conde Don Pero Noño, giving a picture of daily life in a rich and well-provided château of the fourteenth century, after an account of the dinner at noon, the writer ſays, "Le Benedicite dit et les nappes otées, venaient les ménеſtrels, et madame danſait avec Pero Niño et chacun de ſes chevaliers avec une damoiſelle, et durait icelle danſe environ une heure." [88]

All houſes, however, of kings could not be completely, or even comfortably, furniſhed in ſuch a manner, far leſs thoſe

[88] Dict. du Mobilier Français, i. 350.

Digitized by Google

of feudal lords, not princes or ſovereigns. The kings moved inceſſantly to their various ſtrongholds and manors in time of peace to collect dues and revenues, much of which was paid in kind, and could only be profitably turned to account by carrying the Court to different eſtates and living on their produce as long as it laſted. Orders were continually ſent to ſheriffs to provide food, linen and other requiſites, while hangings and furniture were carried by the train in its progreſs. Moſt of the houſehold belongings of perſons of wealth were, therefore, of a moveable kind.

A moſt oppreſſive privilege was exerciſed in France, which went beyond the legal right of the lord or owner to the rents of his eſtates, whether paid in money, agricultural produce, or manufactures carried on in his towns or villages. This was the "droit de Priſage," a privilege of ſeizing furniture of all kinds by the hands of ſtewards and others, for the uſe of the king. Chairs, tables, and beds particularly were included in theſe requiſitions.[89]

Though the uſual conveyance during the thirteenth century was a horſe litter for women of rank, and men rode on horſeback, yet covered and open carriages or waggons were not unknown in that and in the following century. A charette containing a number of maids of honour in attendance on Anne of Bohemia at her public reception in London in 1392, was upſet on London Bridge from the ruſh of the crowd to get a ſight of the queen, and her ladies were, not without

[89] The droit de priſage was modified at various times in conſequence of the remonſtrance of the Commons at ſo oppreſſive an exaction; by St. Louis in 1265, Louis le Hutin 1315, Philippe de Valois 1345, John 1351. But as late as the year 1365, Charles V. ſeized beds. In 1313 Philippe le Bel entertained the Engliſh King and his Queen at Pontoiſe with no other furniture than ſuch as had been ſeized in this manner. A fire broke out in the night, during their ſtay, the furniture was conſumed, and the royal perſonages eſcaped in their ſhirts. It was not till 1407 that this privilege was finally abandoned. See an intereſting report on furniture by the French Commiſſioners of the Paris Exhibition, 1867.

Digitized by Google

difficulty, replaced. Theſe charettes, cars, or waggons were covered carts on four wheels, like country waggons of our days, panelled at the ſides, and the tilt covered with leather, ſometimes with lead, and painted. They will be further illuſtrated in another place.

It is neceſſary here to notice the large conſtructions of roofs of wood begun as early as the twelfth, and continued and improved through the thirteenth and fourteenth centuries, the period during which the fineſt efforts of mediæval Gothic art were embodied all over the north and over parts of the ſouth of Europe.[90] The older part of Weſtminſter Hall dates from the reign of Rufus, and the walls of the preſent hall belong to that period, though faced at a later period. An arcade of round arches, now walled up, was diſcovered in theſe walls in 1836,[91] in making the alterations required for the rebuilding of the Houſes of Parliament after their deſtruction by fire. This formed a means of communication between the various parts of the old palace and the hall at any of its parts. How the roof of this enormous ſpace, ſixty-five feet diameter, was then conſtructed there was no evidence to ſhow. It had, perhaps, a row of arches down the middle, like the great hall of the palace of Blois, ſaid to be of the thirteenth century, on which either the principal rafters reſted, or, as at Blois, huge kingpoſts, which roſe and ſupported the ties between rafters, which in that caſe may have been as long as thoſe of the preſent roof.

---

[90] At the coronation of Edward II. one long hall was erected of the entire length of the upper wall of the palace of Weſtminſter reaching along the Thames. Fourteen other halls were erected extending from this to the great door of the palace, leaving only free room for ingreſs and egreſs. In theſe halls partitions were made for pantries, butteries, dreſſers, &c., with lattices before the partitions. They were panelled, and room left below the large hall ſufficient for knights and men at arms to ride in to reach their places. From Rolls belonging to the King's Remembrancer's Office for Repairs at Weſtminſter. Bayley and Britton, Anc. Palace of Weſtminſter, 119.

[91] See an intereſting paper by Mr. Sidney Smirke in the Archæologia, *vol.* xxvi. 415.

Digitized by Google

Still larger and more admirable wood conſtructions are the Italian halls known as the Halls of Reaſon; that of Padua is 250 feet to 260 feet long by 85 broad, and the ſides and ends are not at right angles to each other. The hall of Vicenza is over 70 feet in width. Both theſe conſtructions are ſupported by maſſive curved rafters, reſting like arches upon the walls, and conſtructed like the hull of a ſhip, without ties, excepting iron tie rods at intervals where the rafters reſt upon the walls.

In the early Anglo-Norman conſtructions of Weſtminſter there is no evidence of the exiſtence of external buttreſſes to reſiſt the lateral thruſt of roofs of ſuch prodigious elevation, as, *e.g.*, the roof at Blois or the preſent roof of Weſtminſter Hall itſelf, for which buttreſſes were conſtructed during the reign of Richard II., before the cloſe of the fourteenth century, when the preſent roof was put on.

A fine old oak roof of the earlier period, thirteenth or early fourteenth century, has been taken down at Malvern, of which it covered the great hall. A woodcut of it is given by Mr. Parker.[92]

The new roofs of Weſtminſter mark the beginning of a change in the ſtyle of architecture that accompanied and cauſed great changes in furniture and houſehold woodwork. The ties of that roof are ſupported by curved braces that deſcend like arches on the ſtone corbels made in the wall to receive them. Theſe braces take two flights, being tied back where they meet, by hammer beams, into a lower part of the rafter. The lower brace upholds a lower upright or collar poſt which ſupports the junction of theſe beams with the rafter, at its weakeſt part. A rich ſubdiviſion of upright mullions with cuſped arch heads fills up the ſpandrils between theſe braces and the beams they ſupport, and adds ſtiffneſs as well as decoration to the ſtructure.

---

[92] Gloſſary App. Roofs, and Viollet le Duc. Dict. de l'Architecture, Art Charpente.

Digitized by Google

Theſe conſtructions can hardly be conſidered more ſcientific than thoſe of older date, but they are more pompous and complicated, and have a greater apparent affinity with the architecture of the day. This architectural character, from the date of the change to the third period of pointed architecture, began to ſhow itſelf in furniture and wood ſtructure of every kind. Up to this change a certain originality and inventiveneſs was preſerved in the decoration both of architective woodwork and furniture, notwithſtanding the ſtricteſt obſervance of the rules and unities of architectural law in buildings, eccleſiaſtical and civil. Small ſculpture, ſuch as that on ivories and utenſils made of metal, that which decorated woodwork as well as ſtone, and the general forms of furniture, were deſigned without immediate imitation of architectonic detail.

Figure ſculpture of great dignity remains in ivories of the twelfth, thirteenth, and fourteenth centuries, illuſtrative of the general unique and original character given to objects of daily uſe which were not, probably, nearly ſo numerous as in a later age, and were each carefully elaborated for the perſon for whom they were made. We need go no further than ſome of the objects in the Muſeum, ſuch as the ſtatuettes and caſkets of ivory, Engliſh and French work of the late thirteenth century. An intereſting caſket of German work, No. 1618. '55, in the Muſeum collection, has lock and clamps of beaten braſſwork, with coloured paſtes inlaid, and medallions of heraldry painted on it. A French caſket of wood covered with plain ivory, but beautifully painted with figures under canopies, on the white ivory, No. 369. '71, belongs to the thirteenth century. A comb of French make, No. 5607. '59, carved with little figures in the centre, belongs to the ſame period.

We can point to few large pieces of furniture, except the coronation chair, illuſtrating the faſhions of this early period.[93]

[93] Large pieces of wooden moveable furniture of theſe centuries are rare in this country. There are large ſemi-circular cope cheſts in the cathedrals of

Digitized by Google

In all or almoſt all caſes ſculptures in wood were intended for decoration by means of gilding, executed with many ornamental details, ſuch as tooling, and for the addition of ſtones, cryſtals, paſtes, and enamels, wherever they could be introduced with advantage.

II. *Fifteenth Century.*

In diſcuſſing the great wood ſtructures, ſuch as ſcreens, houſe fronts, roofs, and other large pieces of mechaniſm, which developed in boldneſs and variety in the fifteenth century, we muſt not forget that the abundance of oak timber in the North of Europe both ſuggeſted much of this timber art and admitted of bold features of conſtruction from the ſize of the logs and the tenacity of the material. A large portion of England, and perhaps an equal proportion of Ireland, was covered with denſe foreſts of oak. The eaſtern frontier of France, great portions of Burgundy, and many other diſtricts in France, Germany, Flanders, and other northern countries, were ſtill foreſts, and timber was to be had at low prices and in any quantity. Spaniſh cheſtnut had been introduced, probably by the Romans, into England.

Though churches, caſtles, and manors were built of ſtone or brick, or both, yet whole cities ſeem to have been mainly conſtructed out of timber. The London of the fifteenth century, like Rouen, Blois, and a hundred other cities, though abounding in noble churches and in great fortified palaces, ſuch as Barnard's Caſtle on the Thames, the Savoy, the great houſes of the biſhops, Lambeth, Durham, Exeter and Ely houſes and many more, yet preſented the aſpect of a timber city. The houſes were framed together, as a few ſtill are in

---

Wells, York, and other cities. Theſe are merely cheſts or boxes in which the copes are ſpread out full ſize, one over the other, and the only decoration conſiſts in the floriated ironwork attached to the hinges.

Digitized by Google

Glouceſter, Shrewſbury, Coventry, Cheſter, Maidſtone, and numerous Kentiſh villages, of vaſt poſts ſixteen to twenty-four inches ſquare in ſection, arching outwards and meeting the projecting floor timbers, and ſo with upper ſtories (as in the Grey Friars Hoſpital gate, Coventry) till the ſtreets were darkened by the projections. The ſurfaces of theſe poſts were covered with delicate tracery, niches and images. In the Cheſter ſtreets an open gallery or paſſage is left on the firſt floor *within* the timbers of the houſe fronts. In the court of St. Mary's Guild in Coventry, whole chambers and galleries are ſupported on vaſt arches of timber like bridges. Projecting oriels jutted out under theſe overhanging ſtories, and the ſpaces between the framing poſts were filled in, ſometimes with bricks, ſometimes with laths and mortar, or parts (as the century wore on) more frequently with glaſs.

In London and Rouen, in Blois and in Coventry theſe angle poſts were filled with niches and ſtatuettes or fifteenth century window tracery ſunk into the ſurfaces. The dark wooden houſes were externally a maſs of imagery. In the great roofs of theſe centuries, ſuch as the one alluded to at Weſtminſter, the hammer beams were generally carved into figures of angels gracefully ſuſtaining the timber behind them with outſtretched wings; and theſe figures were painted and gilt. A magnificent example remains intact in the church of Knapton in Norfolk.

Artiſans who originally derived their teaching no doubt from the cloiſter, where all the accompliſhments and the art of their day were taught and practiſed, formed themſelves during theſe later centuries into guilds or corporations, and the carving of images was thus underſtood and could be practiſed with eaſe, and according to traditions well underſtood by thouſands of craftſmen. It would be going beyond the limits of this treatiſe to attempt to give the hiſtory of ſuch aſſociations. They were powerful in France, Germany, eſpecially at Nürnberg, and in England, and the legiſlatures protected

Digitized by Google

them. In 1258, under St. Louis of France, all woodworkers were united under the maſter carpenters; coffer makers, huchers, huiſſiers, bed makers, table makers, trunk makers, and bench makers were united by edicts in 1290, and again in 1371. New ſtatutes for menuiſiers were confirmed by Louis XI. in 1467, modified in 1580, 1641, and ſeveral ſubſequent periods. Albert Dürer in his diary notices the guilds of ſculptors, joiners, and carpenters, and the figure they cut in a proceſſion at Antwerp.[94]

The number of excellent workmen and the ſize and architectural character of ſo much of the woodwork of the day contributed to give to all panelled work, no matter of what deſcription, an architectural type; and furniture ſhared in this change. Coffers and cheſts, as well as ſtandards or ſtall-ends in churches, and bench ends in large rooms and halls, as the bench ends of the hall of the guild of St. Mary in Coventry, are deſigned after the pattern of window tracery. Little buttreſſes and pinnacles were placed on the angles or the diviſions between the panels. Of this kind of ſtructure and decoration there are ſeveral pieces in the collection, *e.g.*, the Buffet, No. 8439. '63, and Cheſt, No. 2789. '55.[95]

---

[94] Paris Exhibition, 1867. Rapports, *vol.* ii.

Albert Dürer ſays, "This proceſſion had been conſtructed at great coſt, with chariots and moving ſhips, on which they repreſented ſcenes of all kinds: the Order of Prophets; the Salutation of the Angels; the Magi on camels, and other rare animals curiouſly caparisoned; the Flight into Egypt; and many other ſubjects I paſs over for brevity." Life of Albert Dürer by Scott, *p.* 120.

[95] A ſumptuous piece of ſacriſty furniture is preſerved, along with others leſs important, in the Muſée des Thermes, Hôtel de Cluny, Paris. It occupies the wall of a lower room, and was part of the collection, made by the founder.

It is architectural in its decoration, and conſiſts of a baſe formed of encloſed lockers or cupboards of the ordinary dreſſer or ſideboard height. On this is a ſmaller ſet of cupboards, the centre receſſed ſo as to allow of a dreſſer for diſplay, or a table for ſervice when the objects contained in the cupboards were taken out or put away.

Above theſe two lower tiers of lockers the piece is divided into two ſide upright cloſets, and an open centre

Digitized by Google

A grand cloſet or cabinet of German make in the collection belongs to the ſame period. It is of the rudeſt conſtruction, but a few roughly cut lines of moulding and ſome effective ironwork give it richneſs and dignity that is wanting in many pieces of conſtruction more ſcientific and more decoratively treated. It is fully deſcribed under Cabinets, No. 497. '68.

The roofs were richer, more prodigal of light, of ſub-diviſions of parts, of tracery or upright mullion framing in England than they were in France. On the other hand, the flowing flamboyant forms of tracery combination, of which ſuch numerous examples remain in the North of France and Flanders, when copied on ſurfaces of woodwork were more graceful and elegant than the mere reticulations of our own late pointed ſtyle.

The quantity of tapeſtry employed in theſe centuries in fitting up houſes and the tents uſed either during a campaign or in progreſſes from one eſtate to another was prodigious, and kept increaſing. Lancaſter entertained the King of Portugal in his tent between Mouçal and Malgaço, fitted up with hangings of arras, "as if he had been at Hertford, Leiceſter, or any of his manors." [96]

---

with ſhelves for the diſplay of relics or the keeping of eccleſiaſtical goldſmith's work, ſuch as need not be kept locked up. The baſe cloſets are brought out ſlightly to correſpond with this arrangement. The centre part is canopied over at the top with carved and pierced woodwork, like that of church ſtalls. Carved niches and canopies alſo ſurmount the centre of the two ſide cloſets.

The whole of the panelling is decorated with ſunk tracery cuſped and divided in the ſtyle of the architectural windows of the 14th century. The locks are covered by large plates of wrought iron decorated with beaten and chaſed work, and bearing the arms of Charles VIII. and Anne of Brittany. The wood is oak.

Smaller pieces decorated in this architectural manner may no doubt exiſt in this country, which have come down from the wreck of the monaſtic houſes in the 16th century, or have been imported from France to Belgium; but ſuch large pieces of wood furniture have been chiefly made for eccleſiaſtical purpoſes, though not actually placed in churches.

[96] Froiſſart, Johne's tranſlation, iii. 40.

Digitized by Google

As early as 1313, when Iſabel of Bavaria made her entry into Paris at the head of a proceſſion of the great feudatories of the kingdom and their ladies in ornamented litters, the whole ſtreet of St. Denis, through which ſhe paſſed, "was covered with a canopy of rich camlet and ſilk cloths, as if they had the cloths for nothing, or were at Alexandria or Damaſcus. I (the writer of this account) was preſent, and aſtoniſhed whence ſuch quantities of rich ſtuffs and ornaments could have come, for all the houſes on each ſide of the ſtreet of St. Denis, as far as the Châtelet, or indeed to the great bridge, *were hung with tapeſtries repreſenting various ſcenes and hiſtories*, to the delight of all beholders."[97] The expenſe incurred in timber work on theſe occaſions may be eſtimated from the long liſts of pageants, and the ſcale on which each was prepared on this and like occaſions.[98]

Of the early Italian furniture of the mediæval period we have one fine ſpecimen, a coffer, of cypreſs, covered with flat ſurface imagery filled in with coloured wax compoſition. It dates from the fourteenth century. It is fully deſcribed amongſt cheſts and coffers, No. 80. '64. The better known Italian furniture of the quattrocento or "fourteen hundred period," *i.e.*, the fifteenth century, is gilt and painted. The richneſs of this old work is owing to the careful preparation of the ground or bed on which the gold is laid and the way in which this preparation was modelled with the tool. The old

---

[97] Froiſſart, Chronicles, ii. *p.* 400.

[98] At the gate of the Châtelet was erected a caſtle of wood, with towers *ſtrong enough to laſt forty years*. At each of the *battlements* was a knight completely armed from head to foot; and in the caſtle was a ſuperb bed, as finely decorated with curtains and everything elſe as if for the chamber of the king, and this bed was called the bed of juſtice, in which lay a perſon to repreſent St. Anne. On the eſplanade before the caſtle (which comprehended a tolerably large ſpace) was a warren and much bruſhwood, within which were plenty of hares, rabbits, and young birds that fled out and in again for fear of the populace. *Ibid.*

Digitized by Google

gold is, beſides, both thicker and purer, more malleable, and leſs liable to ſuffer from the action of the atmoſphere than the gold we now uſe for this purpoſe. The paintings executed on ſuch pieces of furniture as offered ſuitable ſurfaces to the artiſt, boxes and coffers (and, for church uſes, reliquaries), are equal to the fineſt works of that kind and of the ſame period.

Many artiſts worked in this way. Dello Delli was the beſt known in regard to ſuch productions.[99] We ſhall ſay what is known of him in the ſketches of artiſts and workmen further on in this Introduction. His work became ſo entirely the faſhion that, according to Vaſari, no houſe was complete without a ſpecimen of it. Andrea di Coſimo was another.[100]

---

[99] This gilt furniture became all but univerſal in rich houſes in the late fourteenth and fifteenth centuries in Florence. "It was the cuſtom," ſays Vaſari, "at that time for all citizens to have large coffers or cheſts in their chamber made in the manner of a ſarcophagus. There were none who did not cauſe theſe cheſts to be painted, and in addition to the ſtories which it was uſual to depict on the front and cover of theſe coffers, the ends, and frequently other parts, were moſt commonly adorned with the arms and inſignia of the reſpective families." The ſtories which decorate the front were for the moſt part fables from Ovid or other poets, or narratives from the Greek and Latin hiſtorians, but occaſionally (as in ſeveral inſtances in the collection) they were repreſentations of jouſts, tournaments, the chaſe, love tales, according as beſt pleaſed the owners. "Theſe cheſts were *not the only moveables* adorned in the manner deſcribed, ſince the baluſtrades and cornices, litters, elbow-chairs, couches, and other rich ornaments of chambers, which in thoſe days were of great magnificence, were beautified in like manner. And this cuſtom prevailed to ſuch an extent for many years that the moſt diſtinguiſhed maſters employed themſelves in painting and gilding ſuch things. Nor were they aſhamed of this occupation, as many in our days would be. The truth of what is here ſaid may be ſeen at this day among other inſtances in certain coffers, elbow ſeats, and cornices in the chambers of the magnificent Lorenzo the Elder, on which were depicted, not by men of the common race of painters, but by excellent maſters, all the jouſts, &c. given by the Duke, with other ſpectacles diſplayed at that period." Vaſari: Lives. Mrs. Forſter's tranſlation, i. 328.

[100] "It would not be poſſible to deſcribe the vaſt number of decorations in friezes, coffers, and caſkets, with the numerous ceilings, wainſcots, and other works of ſimilar kind executed by the hand of Andrea di Coſimo, ſeeing that the whole city is full of them. I muſt therefore decline the enumeration of

Digitized by Google

It need not be ſaid that ſuch men had a number of pupils and of contemporaries ſimilarly employed. Every piece of painted furniture attributed to Dello Delli cannot be warranted. There are, however, ſpecimens which we believe to be from his hand in the collection, and numbers of fronts and panels and fragments of great merit which illuſtrate his ſtyle and that of his contemporaries. Beſides this kind of decoration, the Venetians had derived from Perſia and India, and introduced into Europe, another beautiful ſyſtem of ſurface decoration; marquetry, a fine inlay of ivory, metal, and woods, ſtained to vary the colour. The work is in geometric patterns only. It is found on the ivory boxes and other objects ſculptured in that material, and attributed to Italian as well as to Byzantine ſources.

It was in the fifteenth century that Florence came prominently to the front in the manufacture of theſe and other rich materials. Venetian merchants, as we have already ſtated, imported ivory, dyes, and colours, ebony and other exotic woods, and the Perſian and Indian manufactures of marquetry, veneers, as well as of ivory inlaid into ſolid cypreſs wood and walnut, known as Certoſina work. Of this material, very Indian in character, the decoration conſiſts in geometric arrangements of ſtars made of diamond-ſhaped pieces. Theſe are varied with conventional flowers in pots, &c. The manufacture was common in Tuſcany and the Milaneſe. The name Certoſina is derived from the great Certoſa, charterhouſe, or Carthuſian monaſtery between Milan and Pavia. This kind of decoration,

---

theſe, but I will not omit to mention the circular eſcutcheons which were prepared by this artiſt, and that to ſuch an extent that there could ſcarcely be a wedding ſolemnized, but that Andrea muſt have his workſhops filled with ſuch works either for one or another of the citizens. Neither could brocades, adorned in various colours or cloth of gold and ſilver be woven, but that Andrea muſt prepare the deſigns, and this he did with a grace, variety, and beauty which inſuſed life and ſpirit into all theſe things." Vaſari, iii. 357.

Digitized by Google

however, is *not* the characteriſtic of the fittings of the ſplendid church of that monaſtery. The work may have been known or executed amongſt the fathers at ſome time or other, but we have been able to find no exact information on this ſubject.

We are inclined to the belief that the manufacture of all geometrical work of this kind has originally been imported from Perſia, and that it was brought to Europe by the Venetians, who traded with Conſtantinople and had ſtations in the Morea and the Ægean. There are ſome very intereſting old chairs made for the caſtle of Urbino, and part of the furniture of Guidobaldo II., one of the moſt accompliſhed princes of his age, whoſe court, like that of Réné, king of Provence, was the reſort of knight-errants, pilgrims of love, poets, and philoſophers. Theſe chairs are covered with geometric marquetry of white and ſtained ivory, &c., the very counterpart of the Bombay work ſtill imported to this country. That manufacture, in the opinion of Dr. Birdwood, was of Perſian origin, and found its way to Bombay from that country. The Perſians continued long into the laſt century the inlaying of ivory in walnut wood, and their geometric marquetry is ſtill made. Rich inlay of ivory and walnut in floral ſcroll-work is occaſionally met with, the leaves and flowers in the natural form, and engraved. Figures in the Perſian manner, full in the hips and ſmall in the extremities, with the unmiſtakeable Perſian face, are diſperſed amongſt the flowers. Cabinets thus ornamented uſed to be made in the ſhape of the bureaux of a century ago, with ſloping central portion, for the uſe of European conſuls or merchants.

Amongſt the chairs, cheſts, and tables of the collection, there are abundant examples of the geometric work; the beſt ſpecimens, ſuch as the chairs of Guidobaldo II., made either at the end of the fifteenth or early in the following century. Older examples can be ſeen in ſome of the Muſeum ivories, *e.g.*, the

Digitized by Google

ſmall ſhrine or triptych, No. 7606. '61, and the polygonal caſket, No. 4304. '57, both of the fifteenth century. The latter ſhows, in addition, a knob or finiſh of ivory turned in a lathe, with eccentric movements, which had already been adopted in Italy.

The form of chairs in uſe in Italy early in this century were revivals of the old Roman folding chair. The pairs of croſs-pieces are ſometimes on the ſides, ſometimes ſet back and front, and in that caſe arm and back pieces are added. Generally we may ſay that the fine Italian furniture of the earlieſt fifteenth century owed its beauty to inlaying, ſurface gilding, tooling and painting. Gilt cheſts and marriage trays, inlaid tables, and chairs, belong to the collection.

In Spain the Moors undoubtedly imparted much of their artiſtic acquirements to the native population. We have no Spaniſh objects in the collection, excepting ivories, of earlier date than the ſixteenth century. Marquetry with mother-of-pearl, and tortoiſeſhell ornament, learned by the Moors probably from the Syrians, were the methods with which they decorated their woodwork.

"It cannot be denied," writes Mr. Riaño, "that the Moors often broke through their precepts concerning the repreſentation of animal life, but ſuch repreſentations among them were only exceptions to the general rule. Spain, it may be ſaid, is one of the countries where there ſtill exiſts the largeſt number of ſculptures and carvings of all kinds. Many names of ſculptors of the middle ages are known, among them Maeſtis, the author of the magnificent gateway of the Cathedral of Santiago, of which there is a fine reproduction at the South Kenſington Muſeum. In the Diccionario de Artiſtas Eſpañoles of Cean Bernurdez the ſtudent will find notices of many other important maſters."[1]

[1] Cat. of Art Objects of Spaniſh production, by J. F. Riaño, 1872, Introd., ix.

Digitized by Google

The uſage of tapeſtry or of rich ſtuffs was certainly common in Spain. The materials were probably the rich fabrics in wool, wool and ſilk, and ſilk in uſe amongſt the Moors. Carpets have already been alluded to as introduced into England from Spain in the thirteenth century.

As in Italy, ſo in England, France, Germany, and later in Spain, the ſplendour hitherto devoted to the glory of eccleſiaſtical furniture, utenſils, or architectural decoration was gradually adopted in the royal and the feudal caſtles and houſes. The great religious houſes ſtill maintained the ſkill of artiſts and workmen, and to a greater extent north than ſouth of the Alps.

Many monaſtic houſes in the north of Europe were ſeats of feudal juriſdiction.[2] State rooms, halls of juſtice, ſets of rooms for the uſe of the king or his barons were furniſhed and maintained. Theſe ſocieties alſo executed great works in wood, ſtall-work, preſſes, coffers, &c., as large and continuous ſocieties alone are able to carry through taſks that want much time for completion. All this helped to encourage the manufacture of woodwork of the fineſt kind. Hence the mediæval ſemi-eccleſiaſtical character maintained ſway in all arts connected with architecture longer in theſe northern countries than in Italy, where both old traditions and monumental remains recalled rather the glories of antique art, and where the revival of claſſic learning had begun. The art of ſculpture in wood was beſt underſtood perhaps in Nürnberg as the mediæval period died away.

As regards Engliſh art it is certain that, partly from the influence of foreign queens, partly from foreign wars, and partly

---

[2] The Archbiſhops of Cologne, Trêves, and Mayence were independent ſovereigns and electors of the empire. The abbeſs of Quedlinburg, the biſhops of Münſter and Durham were palatines; feudal juriſdiction belonged to many abbots in this and other countries, and neceſſitated the holding of courts, reception of homage, right of diſpoſal of minors and orphans, and maintaining much ſplendour and hoſpitality.

Digitized by Google

from the inceſſant intercourſe with the reſt of Europe kept up by religious houſes, many of the accompliſhments of foreign countries were known in this country and practiſed here by foreign or native artiſts.

In England the wars of the roſes, more bloody and deſtructive of human life than any experienced in this country, delayed anything like that growth of domeſtic luxury which might have been expected from the wealth of the country.[3] Henry VII. ſucceeded to a ſettled government, and from his time downwards, the collection of books forming the "King's Library" and of the pictures and moveables ſtill in poſſeſſion of the Crown takes its origin.

It is difficult, indeed, to imagine the England which Leland ſaw in his travels. It muſt have been full of ſplendid objects, and during the reign of Henry, the feudal manſions, as well as the numerous royal palaces of Windſor, Richmond, Havering, and others, were filled with magnificent furniture. Mabuſe and Torrigiano were employed by the king, and this example found many imitations; artiſts, both foreign and Engliſh, were employed to make ſecular furniture, as rich and beautiful as that of the churches and religious houſes that covered the country.

---

[3] In 1472 the furniture of the bedroom prepared by Edward IV. for the Lord of Granthuſe, Governor of Holland, at Windſor Caſtle, compriſed "three chambers of pleaſaunce all hanged with white ſilk and linen cloth, and all the floors covered with carpets. There was ordained a bed for himſelf of as good down as could be gotten; the ſheets of Rennes cloth, alſo fine feſtoons; the counterpane of cloth of gold, furred with ermine. The teſter and ceiler alſo ſhining cloth of gold; the curtains of white ſarcenet; as for the bed-head and pillows, they were of the Queen's own ordering. In the ſecond chamber was likewiſe another ſtate bed all white. Alſo in the chamber was made a couch with feather beds, and hanged above like a tent, knit like a net, and there was a cupboard. In the third was ordained a bayne or two (baths), which were covered with tents of white cloth." From the Governor's Journal, Lives of Queens of England, iii. 337.

Digitized by Google

Architecture, both in continental Europe and in theſe iſlands, had paſſed the fine period of mediæval deſign. The "Gothic" or pointed forms and details had become uninventive and commonplace. The whole ſyſtem awaited a change. The figure ſculpture, however, of the latter years of this century, though life-ſized ſtatues had loſt much of the dignity and ſimplicity of the thirteenth and fourteenth centuries, was approaching the realization of natural form, which it attained in ſuch excellence in the ſucceeding century. The ingenuity, quaintneſs, and racineſs of the ſmaller figure carving both in ſtall-work of churches and on the tops and fronts of boxes and caſkets, in panel-work, &c., during the laſt half of the fifteenth century are ſcarcely ſurpaſſed by the more academic and claſſical figure deſign of the ſixteenth. The ſtall-work of moſt of our cathedrals and churches, with the life-like figure and animal ſculpture with which it abounds, belongs to this century.

In making a general compariſon of the wood ſculpture of England, France, and Germany with that of Italy during the later mediæval period, we may conſider the former as the more quaint and vigorous, the latter as the more ſimple and as ſhowing more of the repoſe and grace of old claſſic art.

As the ſouthern architecture was the moſt imaginative, ſo the northern was the moſt ſcientific. Italy never wholly adopted the complete pointed ſyſtem which produced at Amiens, at Cologne, at Nürnberg, at Saliſbury, Lincoln, Weſtminſter, Ely, Fountains, and a hundred other churches and abbeys, ſuch daring feats of conſtruction. The mediæval cities of northern Europe, when ſeen at a diſtance, briſtled with ſpires, towers and buttreſſed conſtructions in endleſs variety.

The ſculpture of ſtone and wood correſponded to this bold adventurous ſpirit. Wood carvers on houſe fronts, ſtalls, and other wood furniture delighted in doubling their figures up into quaint and ingenious attitudes, and if the architecture was

Digitized by Google

latterly tame, though ſhowy and coſtly, this imagery continued to be full of individuality and inventiveneſs; and here we take leave of the mediæval period.

12. *The Renaiſſance in Italy.*

There are few matters regarding art more worthy of conſideration than the narrowneſs of the limits that bound human invention. To ſpeak more exactly, we ſhould ſay the ſimplicity of the laws and principles in obedience to which the imaginations of men are exerciſed; but within thoſe limits the range of imagination is infinite.

The return of the painters, ſculptors, and architects to the old types of claſſical art after the reign of the Gothic ſeems at firſt ſight as if in the arts there could be nothing new under the ſun: as if the imagination, ſo fertile in creation during many centuries ſince the eſtabliſhment of Chriſtianity, had been utterly worked out and come to an end, and that there was nothing left but to repeat and copy what had been done ages before.

There is, however, in reality more connexion between claſſic and mediæval art than appears on the ſurface, and although all the great maſters of the revival ſtudied eagerly ſuch remains of antique art as were diſcovered or excavated in Italy during the early years of the Italian Renaiſſance, they only came into direct contact with or abſolute imitation of thoſe models occaſionally, and the works of that age have a grace that is peculiarly their own, and an inventiveneſs in painting and ſculpture, if not in architecture, that ſeems, when we look at ſuch cities as Venice and Florence, inexhauſtible. The Renaiſſance began in Italy many years before the year 1500. Moſt changes, indeed, of manners or arts which are deſignated by any century are perhaps more correctly dated twenty years before or after its beginning, and in the notices we are here putting together we are compelled to make diviſions of time occaſionally overlap each other.

Digitized by Google

The advance, too, of the Renaiſſance was made with different rates of progreſs in different countries. The Greek language and literature was ſtudied with much ardour after the Council of Florence, and the ſiege and capture of Conſtantinople reſulted in a great emigration of Greeks to Italy. Profeſſors and teachers ſpread a knowledge of the language, and printing preſſes at Venice were fully employed in putting out editions of the Greek claſſical authors. The works of the great Greek artiſts were not, however, known in Italy, excepting in the caſe of one or two ancient Greek ſtatues diſcovered in the Roman States. The ſtatues found in Italy, as is well known, were moſtly works of the Imperial period and more or leſs reproductions made, during that epoch, of well-known maſterpieces by the ſculptors of the days of Pericles.

The revival of learning in Italy was accompanied by other circumſtances which had a powerful influence on the arts, and particularly on the ſumptuary arts of the century. It has been already remarked that while the nations of Europe were more or leſs convulſed with war it was not eaſy or poſſible for the inhabitants, even the rich, to do much in furniſhing dwelling-houſes with any kind of comfort. Rich furniture conſiſted in a few coſtly objects and in hangings ſuch as could be carried about on ſumpter horſes or in waggons, and with the addition of rough benches, tables, and bedſteads, could make the bare walls of feudal caſtles gay and comfortable, and offer ſufficient accommodation in the empty halls of granges and manors ſeldom lived in, for the occaſions of a viſit or a temporary occupation. Churches indeed were in thoſe ages reſpected by both ſides in the furious conteſts that raged throughout Europe. The violation of ſuch places was a crime held in abhorrence by all combatants, and the treaſuries and ſacriſties, therefore, of churches were full of examples of every kind of accompliſhment poſſeſſed by the artiſts of the day. They contained objects collected there during many generations, as was the caſe of

Digitized by Google

ſhrines like that of the Virgin del Pillar in Spain, of which the offerings ſo long preſerved have been very lately ſold and diſperſed, and repreſented the art of many ſucceſſive ages. But in private houſes it was ſcarcely poſſible to have any correſponding richneſs, though in the inſtance of kings and potentates there was often much ſplendour.

As in England the fifteenth century ſaw the cloſe of a ſeries of great wars and the eſtabliſhment of one powerful government, ſo during its concluſion and the beginning of the next century a ſimilar diſorder gradually gave place to tranquillity in Italy.

The ſchiſm in the Papacy had come to an end; the popes had returned to Rome and turned their attention to the reſtoration of the Italian States to the rule of native princes. All this promoted the acquiſition of perſonal wealth and gave the Italian princes leiſure to turn their attention to the arts of peace. The arts that were applied to architecture, furniture, arms, utenſils, and decorative work of every kind were not, however, acquired for the firſt time at this period of returning tranquillity. The Italian States were very numerous, the cities were powerful, and artiſts of the higheſt accompliſhments known anywhere in the world retained and had long retained their home in Italy, and we have called attention to this fact more than once in theſe pages. If the daily life of Italians was full of hazard during the conſtant ſtruggles of French, German, and Spaniſh kings for the poſſeſſion of their fertile and beautiful ſtates, there were, in compariſon, more large and rich cities in Italy than elſewhere, they were fortified with greater ſkill, and were upon the whole leſs unſafe than the cities of Northern Europe, which fell ſo frequently firſt to one king then to another. The princes of Italy, again, were certainly more accompliſhed and learned than their royal contemporaries north of the Alps, with rare exceptions, and they encouraged with more diſcrimination, and themſelves better underſtood, the arts of ſculpture, painting, &c. What has been ſaid about Dello Delli and the patronage

Digitized by Google

he received was no doubt true of many other artiſts leſs famous, in other cities beſides Florence; in Venice, Ferrara, Milan, Mantua, Verona, Naples and many more.

The practices of painting gilt furniture of all kinds, and of modelling terra-cotta work on the wood, were not altogether new accompliſhments or confined to the artiſts of one city. When, therefore, the French were driven out of Italy, the popes were in ſecurity in Rome and the accompliſhed Medici family in Florence, the rulers of thoſe ſtates as well as thoſe of Urbino, Ferrara, and other independent cities were free from the perpetual attitude of defence againſt foreign invaſion; they could indulge their enthuſiaſm for claſſic art, and the impulſe given to the ſtudy of it found a ready reſponſe, as great noblemen while building palaces and digging their gardens came upon ſtatues, freſcoes, vaſes, bronzes, and other precious remnants of antiquity. In the various Italian ſtates there were artiſts well ſkilled and carefully trained, and there was no difficulty in finding great names with whole ſchools of enthuſiaſtic admirers behind them who, with theſe precious objects before them, formed their ſtyle on the old claſſic models. We are to conſider theſe acquirements here only ſo far as they

came to be applied to ſecular woodwork, of which this cornice from Venice (No. 8441. '63) is an example, and the objects of daily uſe, ſuch as coffers, cheſts, caſkets, mirrors, or cabinets, ſideboards of various kinds, ſeats, tables, carriages and furniture of every deſcription.

Digitized by Google

The beſt artiſts of the day did not heſitate to give their minds to the making of woodwork and furniture in every variety of material and employed every kind of accompliſhment in beautifying them. Of this fine Renaiſſance period there are ſo many examples in the collection, and ſome of them of ſuch excellence, that we ſhall ſcarcely have occaſion to travel beyond the limits of the Muſeum to illuſtrate the quattrocento and cinquecento furniture and woodwork.

Many materials were employed by the Renaiſſance artiſts. Wood firſt and principally in making furniture, but decorated with gilding and paintings; inlaid with agate, carnelian, lapis lazuli and marbles of various tints; with ivory, tortoiſeſhell, mother-of-pearl; and with other woods. They alſo made many ſmaller objects, ſuch as mirror caſes in iron, damaſcened or inlaid with gold and ſilver, and made them of the precious metals. For many years, however, mirrors continued to be of poliſhed metal, the enrichment being devoted to the outer caſe. Glaſs mirrors were not invented till a later period.

As the general material of furniture in the ſixteenth century continued to be wood, its chief decoration was ſculpture. The number of remarkable pieces of carved wood furniture belonging to this period in the Muſeum is conſiderable. The moſt ſtriking are the cheſts, caſſoni, large coffers for containing clothes or ornamental hangings and ſtuffs that were kept in them when not in uſe. The halls and corridors of great Italian palaces were principally furniſhed by theſe objects. The walls were painted with freſcoes, panelled, or hung with tapeſtries; the ceilings panelled, carved, gilt and painted, or the beams of the floors, as in the Piſani and other palaces of Venice, were carved and painted, as well as the under ſides of the floorboards over them. Brackets and chandeliers were hung or projected from the walls; the floors were inlaid with marble or compoſition; no feature was left without ornamentation.

Digitized by Google

Rooms, however large, of which the walls, floors, and ceilings are decorated, do not require many ſubſtantial objects in addition; and theſe cheſts, with a table and chairs placed againſt the wall, nearly complete the requirements of great Italian halls and corridors.

The general form of the carved cheſts is that of a ſarcophagus. They are ſupported on claw feet, and have maſks, brackets, or caryatid figures worked into the conſtruction as in the accompanying woodcut, which is from No. 4415. '57, leaving panels, borders, or other ſpaces for hiſtoric ſculpture. No. 7212. '60 and the companion piece are decorated with figure ſculpture, perfectly deſigned, and cut with eaſe and the certainty of a hand thoroughly trained. The ſubjects in the panels are from the hiſtory of king David, and figures of the prophets are placed upon the angles. Others, ſuch as No. 4416. '57, contain figures of the ſeaſons and compoſitions from the poems of Ovid. The reader will ſtudy others out of the collection for himſelf. They are carved in walnut wood, which is free in grain and very tenacious; and the work, like moſt of the old furniture carving, is helped out with gilding. Sometimes the ground, at others the relieved carvings are touched or completely covered with gilding. Moſt of theſe fine cheſts are in pairs, and probably formed parts of ſtill larger ſets, fours or ſixes, according as they were intended for the wall ſpaces of larger or ſmaller rooms or portions of wall between two doors. It is evident that a room was provided for completely by the hand of the ſame artiſt or workman.

We may refer to cheſts of another kind of an earlier period of Renaiſſance art, ſuch as the No. 7613. '61, aſcribed

Digitized by Google

to Jacopo della Quercia, and fully deſcribed in its place in the collection. In that inſtance the relieved work is made in the older manner, modelled in plaſter, &c. on the ſtructure, and afterwards gilt completely, while the panels are filled with baſ-reliefs in terra-cotta finely glazed, or as in No. 278, '69, where the whole hiſtorical relief is in the ſame material gilt.

Theſe carved cheſts ſo commonly in uſe and given to brides as part of their dowry, or as preſents to married couples, or ſimply provided as the moſt convenient objects both for receptacles and occaſionally for ſeats, were often made at leſs coſt in cypreſs wood. They are generally decorated with ſurface deſigns etched with a pen on the abſorbent grain of that wood, the ground being ſlightly cut out and worked over with punches ſhaped like nail heads, ſtars, &c. Cypreſs cheſts were really uſed for keeping dreſſes or tapeſtries;[4] the aromatic properties of that timber being conſidered as ſpecific againſt moth. This kind of cheſt, when intended to hold a bridal trouſſeau, is uſually made with ſmall drawers and receptacles inſide for fans, lace, combs, or other feminine ornaments. No. 4886. '58 is a ſmall example of ſuch a cheſt, but they are not uncommon in this country on a much larger ſcale. All theſe have been brought from Italy.

The tables of this period are ſometimes ſolid, as No. 162. '69, which is covered with ſpirited deſigns of mythological ſubjects. Dinner tables were "boards" faſtened on treſtles, according to old uſage, as No. 236. '69, already alluded to, and could be removed when the meal was over; or ſeveral could be laid together, as in our modern dining-room tables, to meet the requirements of the noble hoſpitality exerciſed in thoſe days.

---

[4] Alluſions to cypreſs cheſts in England are numerous in the wardrobe and privy purſe accounts of Edward IV. and his ſucceſſors.

Digitized by Google

The Italian chairs of the quattrocento period have been already diſcuſſed. We have, however, another very rich and effective form of chair uſual in the ſixteenth century, and which were in general uſe in Venice. Theſe are chairs of which the ſeat is faſtened into two planks, one before and one behind, as in this woodcut of No. 5682. '59. The planks are richly carved, and a third plank is let in to form a back. Theſe portions, particularly the back, are ſufficiently thick to admit of carving in maſſive relief, as in No. 5682. '59. The flanks of the back piece are uſually groteſque monſters, and the arms of the proprietor are carved on a ſcutcheon in the centre. They ſeem to have been generally richly gilt. They alſo formed the decoration of a great corridor or hall, and were uſed without cuſhions.

The frames of pictures were bold and rich. Thoſe of the previous century had been moſtly imitative of ſmall Gothic ſhrines, being generally for religious ſubjects and for uſe in churches or oratories. In the cinquecento period they were ſquare panels, carved and richly gilt. There are, however, remarkable examples in the collection of frames made for mirrors, either for the ſitting-rooms or ſaloons of the lady of the houſe, or for her bedroom. Three of theſe are type pieces of ſuch productions. No. 7695. '61 is a ſquare frame carved in walnut, ſtanding on a foot, and meant to be carried about. From the daiſies carved in relief on the foot it may perhaps be aſcribed to Marguerite of Valois, and have been uſed in the court of Provence. Nothing in the collection ſurpaſſes the

Digitized by Google

Digitized by Google

Italian, 16th Century.

(4279. '57.)

(2396. '55.)

Digitized by Google

elegance and perfection of the ornamental work on the mouldings. The mirror itself is of polished metal. Another is in a circular frame, No. 7694. '61, shaped like a shield, and meant to be hung up. The symbolism of the carving is described in detail in the account of it. It was probably made for a duchess of Ferrara. There are classical details of architectonic kind on the edges of the carving, which is highly finished. The mirror itself is of metal, and the back has figures on it in relief and is solidly gilt. The third of these is larger. In design it is like a monumental mural tablet, with a carved rich finish on the four sides, and the mirror furnished with a sliding cover in the form of a medallion, containing a female head of singular nobleness and beauty. It is described under No. 7226. '60. In this case the material is walnut relieved by broad surfaces of inlaid wood.

While we are on the subject of mirrors, we may mention the Soltykoff mirror, No. 7648. '61 in the collection.

Digitized by Google

This is an example of metal work throughout, the caſe, ſtand and ſliding cover being of iron damaſcened with gold and ſilver in every variety of that coſtly proceſs.

Some of the richeſt pieces of carved walnut furniture belonging to this period are the bellows, of which ſeveral pairs are to be ſeen in the collection. They are of walnut, carved and touched with gilding. They are in the familiar form of that article, which is as old as the claſſic times.[5] The woodcut on page ci is deſcribed under No. 2362. '55.

Of all theſe objects, incredible numbers muſt have been loſt, as indeed of all kinds of wooden furniture, from the periſhable nature of the material, but much more from neglect; for moſt of the examples we have named are in admirable preſervation and remained in Italian, eſpecially in Venetian houſes, which preſerved their old character, little altered, down to the time of the Italian wars of the French Revolution.

Beſides furniture carved in this way out of ſolid wood, generally walnut, there were other materials uſed and other methods of decorating houſehold furniture. The Tarſia or inlaid work has been alluded to. The earlier methods were geometrical arrangements of ſmall dies; but magnificent figure deſigns had been executed in the early period of the Renaiſſance and before it in inlaid wood. Of ſuch work we have one or two examples. They are executed in two or three

---

[5] Such a pair is repreſented on an old lamp (Bartoli, Ant. Luc., xii. 21). The wooden valves, ſkin, wind-bag, inflating hole and nozzle, were the component parts. Bulls' hide, goats' hide, or thoſe of ſmaller animals were uſed, according to the ſize and requirements of the utenſil, whether for the ſmall fires in braziers or for blackſmiths' forges. In the lantern referred to a ſquatting figure in a ſheet or blanket is puffing at the hole left for the wick. In this the leather bag is not repreſented; but that is only for the convenience of the artiſt. According to Joinville, bellows-blowers in the mediæval kitchens were functionaries whoſe buſineſs it was to watch the fires and look after (as we may preſume) the turnſpit-dogs —who galloped inſide a wheel, like ſquirrels in revolving cages, to turn the ſpits—and ſee that the ſoup was neither burned or ſmoked.

Digitized by Google

woods, and much of it is in pine or cypreſs. The large grain is uſed to expreſs lines of drapery and other movements by putting whole folds or portions of a dreſs or figure with the grain in one direction or another, as may be required. The picture is thus compoſed of pieces inclined together; a few bold lines inciſed and blackened give ſuch outlines of the form as are not attainable by the other method, and ſlight burning with an iron is ſometimes added to give tone or ſhadow. No. 5785. '59 is a figure deſigned in this way. The fineſt developments of this work can be ſtudied in the intarſia work of the ſtalls of the Duomo of Piſa, and in other Italian churches.[6]

Another method of ornamentation dependent on material that came into uſe in this century was the Pietra Dura or moſaic panelling of hard pebbles. The work is laborious

---

[6] "'Tarſie' or 'Tarſiatura' was a kind of moſaic in woods. This conſiſted in repreſenting houſes and perſpective views of buildings, by inlaying pieces of wood of various colours and ſhades into panels of walnut wood. Vaſari (Introduction, xxxi.) ſays that at firſt this kind of work was practiſed in black and white only; but Fra Giovanni Veroneſe, who practiſed it extenſively, much improved the art by ſtaining the wood with various colours by means of waters and tints boiled with penetrating oil, in order to produce both light and ſhadow, with wood of various colours, making the lights with the whiteſt pieces of the ſpindle-tree. In order to produce the ſhades, it was the practiſe of ſome artiſts to *ſinge* the wood by firing, while others uſed oil of ſulphur and a ſolution of corroſive ſublimate and arſenic. St. Audemar (No. 165) mentions that ſaffron was uſed to ſtain boxwood yellow, but he does not ſay to what uſe the wood was put when ſtained.

"The ſubjects moſt proper for tarſia work are perſpective repreſentations of buildings full of windows and angular lines, to which force and relief are given by means of lights and ſhades. Vaſari ſpeaks rather ſlightingly of this art, and ſays that it was practiſed chiefly by thoſe perſons who poſſeſſed more patience than ſkill in deſign; that although he had ſeen ſome good repreſentations in figures, fruits, and animals, yet the work ſoon becomes dark, and was always in danger of periſhing from the worms and by fire.

"Tarſia work was frequently employed in decorating the choirs of churches as well as the backs of ſeats and the wainſcotings. It was alſo uſed in the panels of doors. The art was cultivated to the greateſt extent in the Venetian territories, where three Olivetani monks were particularly diſtinguiſhed for their ſkill.

Digitized by Google

and coſtly. Not only are the materials, agate, carnelian, amethyſt and marbles of all colours, expenſive, but each part muſt be ground laborioufly to an exact ſhape, and the whole moſaic fitted together, a kind of refinement of the old marble work called Alexandrinum. Beſides being formed into marble panels for table tops and cabinet fronts, Pietra Dura was let into wood, and helped out, with gay colours, the more ſombre walnut or ebony baſe of the furniture.

Vaſari, ſpeaking of particular pieces of furniture of his day, mentions a "ſplendid library table" made at the expenſe and by the order of Don Franceſco de' Medici in Florence. This table was "conſtructed of ebony," that is, veneered with ebony, "divided into compartments by columns of heliotrope, oriental jaſper, and lapis lazuli, which have the baſes and capitals of chaſed ſilver. The work is furthermore enriched with jewels, beautiful ornaments of ſilver, and exquiſite little figures, inter-

"The moſt celebrated of theſe was Fra Giovanni da Verona, who was called to Rome by Pope Julius II. to decorate the doors and ſeats of the Vatican with tarſia work, the deſigns of which were made by Raffaelle. Fra Damiano da Bergamo, a Dominican monk, attained equal celebrity in this art. So great was his ſkill that Charles V. refuſed to believe that the tarſia work executed by him in the arca of San Dominic" (the chaſſe containing the relics of S. Dominic in the church of San Petronio) "really conſiſted of pieces of wood inlaid, but he thought it muſt have been the work of the pencil." (Marcheſe, Vite de Pittori, &c., Dominicani, *vol.* v. *p.* 257.) "Nor would he be convinced of the fact till part of the ſtone was removed and a piece of the wood taken out. In remembrance of this circumſtance the work was left in that ſtate, and has never been repaired." (Mrs. Merrifield, Ancient Practice of Painting, Introd., *p.* lvii, &c.)

No leſs than twenty-eight artiſts were employed on the woodwork of the cathedral of Orvieto in intarſiatura.

A ſeries of ſaints and a ſeries of objects from ſtill life, early fifteenth century, are executed in this material in the cathedral of Piſa. Giuliano da Majano, according to Vaſari, ornamented the ſeats of ſome of the celebrants and aſſiſtants before the high altar. Guido del Servillino, Domenico da Mariotto, joiners of Piſa, were his aſſiſtants; it was finiſhed by a Piſan artiſt, Battiſta del Cervelliera.—Waring: Arts connected with Architecture in Central Italy, *pl.* xviii., &c.

Fra Domenico executed work of the character, deſcribed in the text, at the choir ſtalls of the upper church at Aſſiſi.—*Ibid.*

Digitized by Google

ſperſed with miniatures and terminal figures of ſilver and gold, in full relief, united in pairs. There are, beſides, other compartments formed of jaſper, agates, heliotropes, ſardonyxes, carnelians, and other precious ſtones." This piece was the work of Bernardo Buontalenti.[7] Another piece of ſuch work is deſcribed as a table "wholly formed of oriental alabaſter, intermingled with great pieces of carnelian, jaſper, heliotrope, lapis, and agate, with other ſtones and jewels *worth twenty thouſand crowns*," a large ſum for a table. Another artiſt, Bernardino di Porfirio of Leccio, executed an "octangular table of ebony and ivory inlaid with jaſpers."

This precious manufacture continued to be made in the grand ducal factories down to recent times, and is continued in the royal eſtabliſhments of the king of Italy. Examples of theſe table tops may be ſeen among the moſaic work of the Muſeum; *e.g.*, under the name of Panels, No. 816. '69, which is a table top with ſmall panel for the connecting bars of the legs below, made at the grand ducal factories before the recent alterations. The coſt of ſuch a manufacture is too great for general adoption. Cabinets and other pieces of furniture are made of theſe materials in the imperial factories of St. Peterſburg, and ſpecimens of their work are in the Muſeum, but they are, we believe, entirely confined to objects made for the imperial palaces or given away as ſtate preſents.

A feature which was ſtrongly developed in the ſixteenth century furniture is the architectural character of its outlines. It has already been obſerved that in the fifteenth century, cheſts, ſcreens, ſtall fronts, doors and panelling followed or fell into the prevailing arrangements of architectural deſign in ſtonework, ſuch as window tracery, or wall tracery. But in the cinquecento furniture an architectural character, not proper to woodwork for any conſtructive reaſons, was imparted to

[7] Vaſari: Lives, v. 483. Mrs. Forſter's tranſlation.

Digitized by Google

cabinets, chefts, &c. They were artificially provided with parts that imitated the lines, brackets, and all the details of claſſic entablatures which have conſtructive reaſons in architecture, but which, reduced to the proportions of furniture, have not the ſame propriety. Theſe ſubdiviſions brought into uſe the art of "Joinery." The parts obviouſly neceſſary and proper for the purpoſe of framing up wood, whether a box or cheſt, a door, a piece of panelling, or a chair, offer certain opportunities for mouldings or carvings. Some proper to the thicker portions forming the frames, ſome to the thin flat boards that fill up the ſpaces. To add a variety of mouldings to form coffers, ſuch as ſubdivide the roofs of temples or their periſtyles, &c., is, of courſe, to depart from the carpenter's province and work, and rather to take furniture out of its obvious forms for the expreſs purpoſe of impreſſing on it the Renaiſſance character.

It is to be noted that architects and artiſts did this with the ſpecial object of deſigning "in character," and that the diſcoveries of Herculaneum and Pompeii, which have provided antiquaries of theſe days with a tolerably complete conception of what old Roman daily life was, had not taken place in the ſixteenth century. It will be obſerved by any careful ſtudent of ſuch collections as that at South Kenſington that certain ſpecial models were in view in theſe deſigns. Amongſt the moſt ſtriking objects in Rome are the triumphal arches. When the ſchiſm of Avignon came to an end and the world once more reſorted to Rome, theſe buildings were naturally objects of curioſity and admiration. Other objects were the ſarcophagi. On both arches and tombs ſculptured baſ-reliefs abounded. Figures reclined over the arches, and were arranged in ſquare compoſitions in the panels, for which the upper ſtories of theſe arches made proviſion. The Renaiſſance cabinets fell into modifications of this ideal. A century later they grew into houſe fronts, and ſhowed doors, arches and baluſtrades inſide,

Digitized by Google

with imitative paved floors, looking-glaſſes ſet at angles of 45°, ſo as to make reflections of theſe various parts, and in this humorous faſhion turn the inſide of a walnut or ebony cabinet into the model of an Italian villa, ſuch as it became the faſhion to erect in moſt countries in Europe; Britain, France, Germany, Ruſſia and Spain.

Roman diſcoveries added a freſh element to the artiſtic reſources of the Renaiſſance. In the baths of Titus, it is ſaid, Raphael firſt obtained the idea of the beautiful painted Arabeſques that he both copied and amplified in his decorations of the loggie or open corridors of the Vatican. This kind of decoration, full of quaint ſuggeſtions for both moulded and painted ornamental work, was to be found elſewhere, and was not firſt introduced by Raphael; but the uſe he made of it and the fame of his own attainments ſpread its popularity all over Europe.

In place of the running foliated borders and mouldings having a continuous deſign, or of compoſitions of foliage, animals, &c., forming in each arch moulding or cornice line a homogenous line or circle of decoration, the Renaiſſance arabeſques introduced an entirely new method. In arabeſque ornament all ſorts of natural objects are grafted on a central ſtalk or, as in the beſt work, on ſomething like the ſtem of a candelabrum. The reſources of this method are limited only by the fancy and ſkill of the artiſt, who grafts here a maſk, there a leaf on his ſtem, and ſo on. The temptation is the licenſe and diſcordance that come in when no unity is needed in a piece of ornament, and no continuous effort of mind required to think out and execute one definite idea in deſigning it The central ſtem leads to an exact balance or reverſal of one half of each element in the ornament, ſo that one half only of a panel or border has to be *deſigned.*

In the hands of great artiſts this kind of ornamentation has been uſed with conſummate grace. Birds, animals, and little

Digitized by Google

figures well drawn and full of life and fire, are found amongſt the arabeſques of Raphael's immediate pupils and followers, painted on walls and woodwork, moulded in plaſter and carved in woodwork, ſometimes as in No. 1565. '55 (a ſmall caſket), in the moſt minute proportions.

KNIFE CASE. No. 2156. '55.

Digitized by Google

13. *The Renaiſſance in England, Flanders, France, Germany and Spain.*

In giving the foregoing ſketch of the furniture, deſigns and manufactures of Central Italy, we deſcribe the hiſtory of contemporaneous furniture throughout Europe. Leo X., a prince of the Medici family, gave every encouragement to the reviving arts in Rome, and left that capital the great nurſery of art down to our day. To Italy the great princes of Europe ſent the moſt promiſing artiſts of their dominions, or encouraged ſuch reſort. Moſt of theſe men were architects and ſculptors.

Though Francis I. was the moſt brilliant, perhaps the moſt enthuſiaſtic northern patron of Renaiſſance art, we muſt begin with the change in our own country. To Henry VII., who died in 1509, ſucceeded an enterpriſing prince, Henry VIII. He had inherited enormous wealth, was handſome, high ſpirited and accompliſhed. He inaugurated a ſplendid and ſumptuous reign. The Government was without rivals, and he made his court the reſort of the moſt brilliant ſociety to be found in England.

Claſſical learning and ſplendid living were both encouraged by Wolſey. He is, probably, to be credited with the impulſe given to the court and the country in the direction of the arts and accompliſhments of Italy. If Jean de Mabuſe had been encouraged by Henry VII., his ſucceſſor offered tempting terms to Primaticcio to exchange the ſervice of his brother King, Francis, for his own. Girolamo da Trevigi accompanied Henry VIII. in his French wars, and was in receipt of a penſion. Other artiſts, contemporaries of Raphael and his ſcholars, found their way to England; to theſe we muſt add the great maſter of the German or Swiſs ſchool, Holbein. That the artiſts, both of Holbein's and of the Italian ſchools, deſigned furniture in this country we have proofs in the drawing for

Digitized by Google

a panelled chimney piece now in the Britiſh Muſeum, and the woodwork of King's College Chapel in Cambridge, of portions of which caſts can be ſeen in the Muſeum. Another piece of furniture of this date, ſhowing the mixed character of Italian and Holbeineſque deſign, is the "Tudor" cabinet, of which details will be found in its place under Cabinets. There would ſeem to be in that piece both German work and Engliſh, according as we are to claſſify work executed in England by German artiſts or by their Engliſh pupils. The German work is ſeen in the caryatid figures and external baſ-reliefs, perhaps mixed work on the baſ-reliefs of the drawer fronts, of which we give an example on page 42, and they may be compared with the miniature carvings, of which ſeveral ſpecimens, of German nationality, are deſcribed in the collection.

Though the court of Henry and the palaces of his wives were furniſhed with ſplendour, and works of art, eſpecially thoſe of the gold and ſilverſmith, and jewellery, found their way from foreign parts to theſe great houſes, the general manners of the country changed leſs in theſe reſpects than was the caſe in France and the more wealthy ſtates and courts of Germany. In the portrait pictures of Henry and his family we ſee furniture of a Renaiſſance character, but in the great monuments of the woodwork of the day the old character prevailed throughout the reign. The halls of Hampton Court Palace and Chriſtchurch, Oxford, are, on the whole, "Gothic," *i.e.*, mediæval ſtructures. The roofs, magnificent ſpecimens of wood conſtruction, were ſtill ſubdivided, and ſupported by king poſts, queen poſts, hammer beams, arches connecting theſe portions and tracery panels in the ſpandrils, as in the two previous centuries. All parts were carved and coloured. The architecture of country houſes began to change from the old form of a caſtle or a fortreſs to that of the beautiful and characteriſtic ſtyle to which we give the name of Tudor. Moats

Digitized by Google

were retained, but ſtill the principal features of this architecture were the depreſſed arches and perpendicular window mullions that had been long familiar in England, and were ſuggeſted by the wooden houſes ſo general in the thirteenth, fourteenth, and fifteenth centuries.[8]

And the woodwork, panelling of halls and chambers, &c., retained the upright lines and mouldings forming the various "linen" patterns. Leafwork and heads, buſts of the reigning princes, or of heroes ſuch as the Cæſars, filled up the more ornamental ſections of this woodwork, giving a certain claſſical element which was not fully developed till later.[9] Moſt of the Renaiſſance ornamentation of this reign has a Flemiſh rather than an Italian character;[10] but it did not expand into an Engliſh ſtyle till the reign of Elizabeth, and fell back in the direction of mediævaliſm under Charles I.

Flanders was in advance of this country in Renaiſſance art. This remark extends to ornamental art of all kinds, ſuch as church woodwork, glaſs-painting, and domeſtic furniture. Still the Flemiſh work of this Renaiſſance, or (ſpeaking of England) this early Tudor period retains a mixture of details of the pointed ſtyle that makes us ſometimes doubtful how to

---

[8] For examples of theſe wood-conſtructed houſes and wood mullion windows, ſee the plates repreſenting the exterior of Bramhall Hall, Cheſhire, and Moreton Hall in the ſame county, of which the entire walls are timber reticulations with windows at intervals faſtened up with the ſame materials. Naſh: Engliſh Manſions.

[9] The great fifteenth century roofs in Engliſh houſes have been already alluded to. But though flatter, thoſe of the 16th are ſcarcely leſs magnificent. Thoſe of the halls at Hampton Court and at Chriſtchurch, Oxford, are characteriſtic examples.

[10] For examples of old Engliſh woodwork of a mixed period, the ſcreen to the hall at Compton Wynyates, Warwickſhire; of Milton Abbey, Dorſetſhire; of Hatfield, Hertfordſhire; of Audley End and of Knole, in Kent; Crewe Hall, and the panelling of Speke Hall, Cheſhire; and the carved ſtaircaſes at Hatfield, Aldermaſton and, of a later period, Blickling in Norfolk, are good examples and are carefully drawn by Naſh.

Digitized by Google

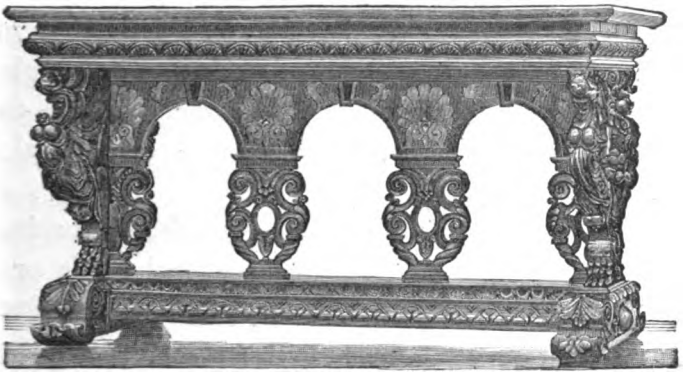
characteriſe the ſtyle of individual pieces. We may point to ſideboards and cheſts in illuſtration. Belgium abounds in examples of this tranſition period and ſtyle.

In France, the moſt advanced and moſt luxurious and cultivated of the tranſalpine courts, the Renaiſſance art had advanced far beyond that of England. Not only had Francis I. and the Medici princeſſes invited famous artiſts out of Italy, but they aimed at imitating Florentine luxuries and refinements as completely as they could. Admirable ſchools of ornamental art, ſuch as that of the Limoges enamellers, and carvers in ivory were and had been long eſtabliſhed in France. Claſſic ſculpture was produced of great merit in all materials. Primaticcio and Cellini founded new ſchools of architects, painters, and ſculptors in France. They employed pupils, and the moſt promiſing found their way to Rome and Florence, aſſociated themſelves with the great maſters then practiſing, and brought back all the inſtruction they could obtain.

Jean Goujon ſtands at the head of theſe French maſters. His ſculptures on the Louvre are ſtill extant. Beſides being a ſculptor and architect, there is little doubt of his having deſigned and even ſculptured wood furniture. Probably the carved woodwork of the king's bedroom and adjoining rooms in the old Louvre are by his hand. Bachelier, of Toulouſe, did the ſame, and pieces are attributed to him now in the Muſeum Collection, *e.g.*, a ſideboard, No. 8453. 63. Philibert de L'Orme was another artiſt in a ſimilar field. Both Goujon and Bachelier ſhowed the influence of the great Italian maſters in their work. Goujon deſigned and executed his ſculpture with the grace of thoſe maſters. He ſhows none of the quaint or groteſque feeling which we recogniſe in the work attributed to Bachelier. We are not aware of any exiſting pieces of furniture actually attributed to Goujon, unleſs it be the woodwork juſt mentioned.

Digitized by Google

The table here repreſented is among the moſt elegant of the examples of French ſixteenth century furniture in the collection. It is deſcribed under No. 7216. '60.



The ſchool of French wood carvers ſpread over the whole country. Great palaces, partly in the ſtyle of the Louvre at Paris, more generally typified by the chateaux de Chambord, d'Amboiſe, and other great houſes on the Loire, combining many quaint and picturesque though ſtrange elements, took the places of the forts and caſtles of an earlier century. In theſe buildings the woodwork went, *pari paſſu*, into the prevailing ſtyle. Panelling became the general method of fitting up rooms. The fireplace in the northern climates typifies the *lares*, the domeſtic altar of hoſpitality and friendſhip, and round it was placed the moſt coſtly or elaborate work ſhown in the fitting of the walls, as was the caſe in Engliſh halls and chambers of the ſame period.

All this claſs of woodwork in the renaiſſance houſes was deſigned by the architect, and was full of quaint, ſometimes extravagant imagery. For example, the architectural and decorative plates of Jacques Androuet du Cerceau will give ſome idea of the dependance of all theſe details on the architects of the day. This author publiſhed deſigns for marquetry

Digitized by Google

or wood moſaics,[11] as well as for all ſorts of architectural woodwork. A glance at the heavy cabinets of the later ſixteenth century, of French origin, will ſhow how completely great pieces of furniture fell into the ſame character of forms. Shelves are ſupported on groteſque figures, while in the mouldings, inſtead of ſimple running lines worked with the plane, as in fifteenth century woodwork, we ſee the egg and tongue, acanthus leaves, dentils and other members of claſſical architecture, conſtantly recurring.

The ornaments of French woodworkers ſhow a fondneſs for conventional bands or ſtraps interſperſed with figures and other ornaments. The panel, of which we here give a woodcut, belongs to a cabinet deſcribed under No. 2790. '56. It is French, and dated 1577. It contains armorial bearings and a monogram, ſaid to be of the Aldine family. In 1577, however, Aldus Manutius the elder was dead, and his ſon did not live in France.

Germany and Spain took up the Renaiſſance art in a ſtill more Italian ſpirit than England or France. Parts of Italy as well as Spain were under the ſame ruler; they both, as far as regards art,

[11] Friſes propres pour les orfévres, ſculpteurs, *marqueteurs*, etc.

Digitized by Google

felt the influence of powerful imperial patronage. We are only concerned with their art here as it refers to woodwork. German wood carvers were more quaint, minute, and redundant as to decoration in all wood carving. Something of the vigour, manlineſs, inexhauſtible ſenſe of humour of the Germans characteriſes their woodwork, as it does other art, of which decoration forms the main feature. The well-known "Triumph of Maximilian" amongſt the profuſe wealth of productions of Albert Dürer, though a woodcut only, may be taken as a type of the German treatment of ornamental art. The great cities of the empire abound in carved woodwork, houſe fronts, and gables. Timber was abundant. The imagery of the period, in wood as in ſtone, is intentionally quaint, contorted, humorous. It would be eſſentially ugly but for the inexhauſtible fecundity of thought, allegory and ſatire that pervades it. It ſhould be added alſo that deſigners and architects had an immenſe ſenſe of dignity, which we recogniſe immediately when we ſee their architectural compoſitions as a whole. Depths and hollows, points of light, prominences and relative retirement of parts in their arrangements of carved ornament, were matters thoroughly underſtood; that general agreeableneſs which we call "effect," a certain impreſſion of their work, as a whole, which they ſucceed in imparting to the mind of the obſervers.

As regards Spaniſh art, we cannot do better than adopt the ſtatements of Señor J. F. Riaño, who ſays that "the brilliant epoch of ſculpture (in wood) belongs to the ſixteenth century, and was due to the great impulſe it received from the works of Berruguete and Felipe de Borgoña. He was the chief promoter of the Italian ſtyle, and the choir of the cathedral of Toledo, where he worked ſo much, is the fineſt ſpecimen of the kind in Spain. Toledo, Seville, and Valladolid were at that time great productive and artiſtic centres.

Digitized by Google

" A large proportion of Spaniſh ſculpture in wood (as choir ſtalls, &c.) when carved, was left in its natural colour, but the greater number of works, as, *e.g.*, the religious images and ſculptured groups forming the retables, were painted and gilt." And again, " Of the pure Arab ſtyle there exiſt in Spain the ceilings and doors of the Alhambra, models of ſkill and beauty. The Mooriſh ſyſtem of combining geometrical tracery with inlaid work, reliefs and pendentives in the manner they employed in their ſtucco work, extended itſelf in all the localities inhabited by the Moors, who accommodated their cuſtoms and ornamentation with the Gothic ſtyle.

" At the ſame time and in the ſame places that the Mooriſh or Mudejar artiſts carved in wood, the carvers alſo worked who came from the *north of Europe* and Italy, and the Spaniards who followed theſe models. As a ſpecimen of a wood carving of the Italian Renaiſſance period, applied to an object of furniture, the magnificent wardrobe by Gregorio Pardo, A.D. 1549, outſide the chapter houſe at Toledo, may be mentioned as one of the moſt beautiful things of its kind.

" Theſe various ſtyles of ornamentation were applied to the cabinets, ' Bufetes ' of ſuch varied form and materials which were ſo much the faſhion in the ſixteenth and ſeventeenth centuries. The moſt characteriſtic of Spain are ſuch as are called ' Varguenos.' Theſe cabinets are decorated outſide with fine ironwork, and inſide with columns of bone painted and gilt." (*See* No. 1073. '71.)

" The other cabinets or eſcritoires belonging to that period, which are ſo frequently met with in Spain, were to a large extent imported from Germany and Italy, *while others were made in Spain in imitation of theſe* " (the italics are ours), " and as the copies were very ſimilar it is difficult to claſſify them.

" It may be aſſerted, however, that cabinets of inlaid wood, like thoſe ſo largely imported from Germany, of which ſpeci-

Digitized by Google

mens exiſt in the Muſeum (*ſee* Spaniſh cabinets) were made in great perfection in Spain at the end of the ſixteenth century, for in a memorial written by a maker of tapeſtry, Pedro Gretierez, who worked for Queen Iſabella, he ſays, 'The eſcritoires and cabinets brought from Germany are worth 500, 600, and 700 reales each, and thoſe of the ſame kind made in Spain by Spaniards are to be had for 250 and 300 reales.'

"This is confirmed in a dialogue on furniture by Luna, printed in Paris in 1669, in which, praiſing an inlaid cabinet, he ſays, 'You will ſoon ſee a finer cabinet than this. Where was it made? The cabinet and chairs come from Salamanca.' Soon afterwards the introduction of German furniture into Spain was prohibited, but this does not include what was made in the Spaniſh provinces of Flanders, nor is it probable that the prohibition laſted long.

"Beſides theſe inlaid cabinets others muſt have been made in the ſixteenth century inlaid with ſilver. An edict was iſſued in 1594 prohibiting, with the utmoſt rigour, the making and ſelling of this kind of merchandiſe, in order not to increaſe the ſcarcity of ſilver. The edict ſays that 'no cabinets, deſks, coffers, braſiers, ſhoes, tables, or other articles decorated with ſtamped, raiſed, carved, or plain ſilver, ſhould be manufactured.'" And he goes on to ſtate that the number of cabinets manufactured in Spain, which "figure in the inventories of kings and grandees of Spain ſeems almoſt incredible."[12]

14. *Tudor and Stuart Styles.*

The changes of reigns are more convenient dates than the beginning or end of a century for marking changes of national taſtes in ſuch matters as furniture. The names of kings or

[12] Juan Riaño: The claſſified catalogue of art objects of Spaniſh Production (in the South Kenſington Muſeum), xi., &c.

Digitized by Google

queens are more juſtly given to denote ſtyles, whether of architecture, dreſs, or perſonal ornaments, and utenſils of the houſehold. Society in moſt countries adopts thoſe habits or taſtes that are firſt taken up by the ſovereign. In England, the reign of Elizabeth was preeminently a period during which the taſtes, even the fancies, of the queen were adopted enthuſiaſtically by her people. Elizabethan is the name of the ſtyle of architecture gradually developed during her reign.

The woodwork was characteriſtic of the architecture. Italian taſte, though not perhaps ſo pure as it had been under Henry VIII., had become far more general; claſſical details, however, were mixed even more in England than in other countries (Flanders excepted) with relics of older ſtyles, the love of which was ſtill ſtrong in this country.

The fireplaces and the panelling of our old houſes, Crewe hall, Speke in Lancaſhire, Haddon hall in Derbyſhire, Kenilworth caſtle, Raglan caſtle, and many other old buildings, is thoroughly characteriſtic of this mixed claſſical revival. It is quaint and groteſque, the figure ſculpture being good enough to look well in the form of caryatid monſters, half men, half terminal poſts or acanthus foliations, but not ſufficiently correct or graceful to ſtand altogether alone.

Specimens, however, of very good work can be pointed out, and we give here ſome of the details of a panelled room

brought from Exeter, which is fully deſcribed in its place in the collection, No. 4870. '56.

Digitized by Google

Architects and wood carvers, appropriating every detail found in old claſſic buildings, heaped the five orders one over the other without detecting any violation of unity in ſuch a proceeding. A ſmall piece of furniture, made for a napkin preſs, belonging to the collection of Col. Meyrick, and deſcribed in the Appendix, is thoroughly characteriſtic of the architecture of the day. During the latter part of the reign of Elizabeth and that of her ſucceſſor, this ſtyle became national. The great landowners rebuilt their houſes over the whole breadth and length of the kingdom. No ſtyle of architecture or internal fittings has been conſidered more appropriate for Engliſh country houſes, and none has proved for ſuch purpoſes ſo enduringly popular. Go where we will, we find noble manſions in this ſtyle in the various counties of England. They are referred to with admiration. They ſeem to combine the grandeur and romance of mediæval England with much of the convenience of modern faſhions. They exhibit alſo the quaint freſhneſs with which the architects and woodworkers of thoſe days received the impreſſion of the claſſical renaiſſance from Italy. It is needleſs to point further to examples, many of which will occur to everybody. Mr. Naſh's Manſions of England will give the ſtudent examples of the Elizabethan period, inexhauſtible in variety and in pictureſqueneſs of effect, though, perhaps, to no ſingle one could not exceptions be freely made as to the proprieties of art. Thoſe proprieties are violated in theſe ſtructures, at every turn, yet we retain a ſenſe of their dignity and appropriateneſs, as a whole, which defies criticiſm, and which age will impart to but few of our modern houſes. Even the rudeneſs of execution adds to their effect, often much leſſened by the more mechanical neatneſs of modern work when reproduced in this ſtyle.

We may ſtate that the character of the woodwork throughout this period conſiſts in actual architectural façades, or portions of façades, ſhowy arrangements wherever they are poſſible, of

Digitized by Google

the "five orders" of architecture, or of pedimental fronts. Doorways and chimney fronts are the principal opportunities in interiors for the exercise of this composing skill. Panelling remained in use in the great halls and most of the chambers of the house, but the linen pattern, so graceful and effective, went out of fashion. The angles of the rooms, the cornices, and spaces above the doors were fitted with groups of architectural cornice mouldings, consisting of dentil, egg and tongue, and running moulds, and sometimes room walls were divided into panels by regular columns, as at Speke hall.

Wooden ceilings, which had been in use in the fifteenth century, sometimes panelled, oftener boarded and divided into squares by mouldings planted on, now gave place to rich panelling decorated with endless varieties of scroll and leaf ornament, modelled in plaster. Besides arabesque work, after the Italian, which ran up pilasters and stiles, panels and flat moulding bands were often carved with "strapwork," a combination of ribands or straps in various folds and contortions. Sometimes these are intermixed with flowers, tendrils, blossoms, &c.

Heraldry, with rich carved mantlings and quaint forms of scutcheons (the edges notched and rolled about as if made of the notched edges of a scroll of parchment) was a frequent ornament. Grotesque terminal figures, human headed, supported the front of the dresser—the chief furniture of the dining room—and of the cabinet. Table supports and newels of stair rails grew into heavy acorn-shaped balusters. In the case of stair balusters, these were often ornamented with well-cut sculpture of grotesque and heraldic figures. Excellent examples of this heraldic scroll-work may be seen at Losely near Guildford, at Hatfield hall, and Crewe hall. Of grotesque figure work at Hatfield, Crewe hall, in Cheshire, and Knole, in Kent. At Blickling hall and Aldermaston we see examples of figures over the newels of stair rails artistically sculptured in the round.

Digitized by Google

Inlaid work began to be uſed in room panelling as well as furniture; ebony and other dark woods were inlaid into oak.[13] All ſorts of furniture, ſuch as bed heads and teſters, cheſt fronts, cabinets &c. were inlaid, but coarſely, during the early Elizabethan period. This art was developed during the reign of James, when, in point of fact, the larger number of the Tudor houſes were erected.

When the Tudor period was ſucceeded by that of the Stuarts the ſame general characteriſtics in furniture remained, but all the forms of carving became heavier and the execution coarſer. The table legs, baluſter newels, and cabinet ſupports, had enormous acorn-ſhaped maſſes in the middle. The objects themſelves, ſuch as the great hall tables, inſtead of being moveable on treſtles, became of unwieldy ſize and weight.

The general character of Flemiſh furniture was much of the ſame kind and form. It is not eaſy to diſtinguiſh the nationality of numbers of Flemiſh and Engliſh oak conſtructions of this period. The Flemings, however, retained a better ſchool of figure carvers, and their church ſtall-work and ſome of their beſt furniture is of a higher ſtamp and better deſigned, and where figure ſculpture was employed this ſuperiority is always apparent.

Their guilds of craftſmen, already alluded to, produced admirable artiſts and carvers. The houſe fronts, ſuch as we ſtill ſee at Bruſſels and elſewhere, ſhow the quaint inventiveneſs of the day in wood ſtructure generally. The great halls of municipal corporations are type examples of the grandeur of

---

[13] Mahogany was imported by Sir Walter Raleigh from South America and the Weſt Indies towards the end of the ſixteenth century. A beautiful method of decorating ſmall rectangular panelling can be ſeen in the old manor houſe of Hollingbourne, in Kent. In the centre of each panel there is an arabeſque figure in ſtyle reſembling the central patterns ſtamped on old folio book-bindings, boldly compoſed and gilt, leaving the reſt of the wood of its natural colour.

Digitized by Google

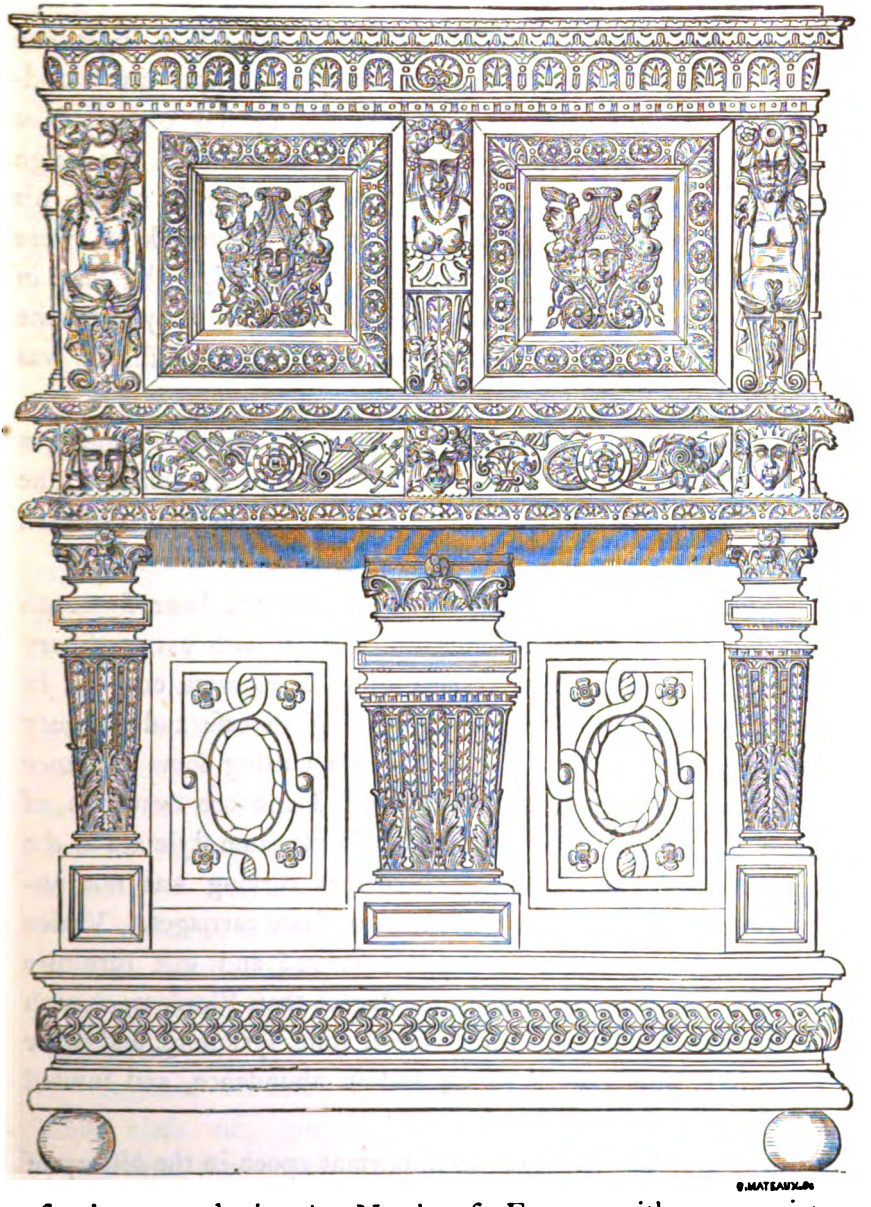
their civic architecture and interior woodwork. A good example of Flemiſh panelling can be ſtudied in the doorway deſcribed under No. 4239. '56. Their furniture is repreſented by an excellent example, amongſt others, of this mixed period in the Muſeum cabinets, No. 156. '64. Though large and heavy, and divided into maſſive parts, the treatment of ornament is well underſtood on ſuch pieces. The ſcroll-work is bold but light, and the general ſurface of important mouldings or dividing members is not cut up by the ornamentation carved on them. The panels are very generally carved with graceful figure ſubjects, commonly biblical. As the years advanced into the ſeventeenth century Flemiſh work became bigger and leſs refined. Diamond-ſhaped panels were ſuperimpoſed on the ſquare, turned work was ſplit and laid on, drop ornaments were added below tables and from the centres of the arches of arched panels, &c.: all theſe unneceſſary ornaments were mere additions and encumbrances to the general ſtructure.

Our own later Jacobean or Stuart ſtyle borrowed this from the Flemiſh. The Flemings and the Dutch had long imported woodwork into England, and it is to this commerce that we may trace the greater likeneſs between the late Flemiſh renaiſſance carving and correſponding Engliſh woodwork, than between the Engliſh and the French. Dutch deſigns in furniture, though allied to the Flemiſh, were ſwelled out into enormous proportions. The huge wardrobe cabinets made by the Dutch of walnut wood with ebony inlaid work and waved ebony mouldings are ſtill to be met with. The panels of the fronts are broken up into numerous angles and points. An example of theſe vaſt wardrobes is now exhibited by Mr. Durrant in the loan court of the Muſeum.

In France the fine architectural wood conſtruction of the ſtyle of Philibert de l'Orme and ſo many great maſters maintained itſelf, and a number of fine cabinets and ſideboards in the collection atteſt the excellence of this wood conſtruction.

Digitized by Google

This cabinet, No. 2573. '56, is of late French ſixteenth century work, and combines the characteriſtics of the heavy



furniture made in the North of Europe with a propriety of treatment in the ornamentation of mouldings and cornices

Digitized by Google

peculiar to French architects, who continued to design such structures for the houses they built and fitted up.

The descendants of Catherine de' Medicis and their generation were trained by Italian artists and altogether in Italian tastes, and no great change occurred in France in woodwork or furniture till the sixteenth century was over. Nor were there any great changes in French manners till the reign of Louis XIV., a monarch who spared nothing to make his palaces splendid, and under whom the arts of every kind were liberally encouraged. From the date of that reign the lead in such matters belongs to France rather than to Italy, and the initiative in changes in furniture and all sumptuary fashions was French thenceforth.

In German and in Italian furniture the principal changes were in the direction of veneered and marquetry work. The same vigorous quaintness continued to distinguish German decorative detail as has been already noticed.

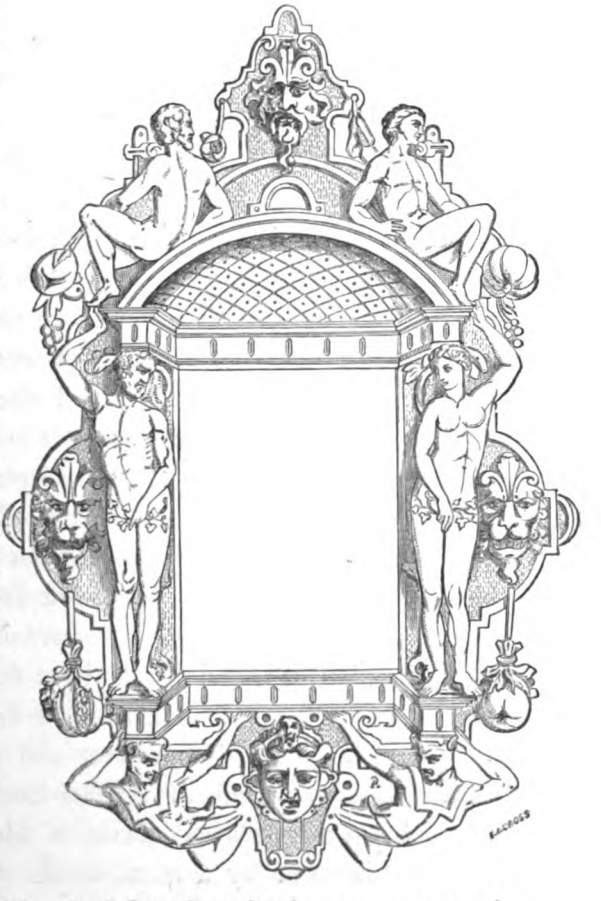
The Italians carved soft woods during the later sixteenth and the whole of the seventeenth centuries with extraordinary grace and vigour. The frames of pictures were cut out in great sweeping acanthus leaves, showing an ease and certainty in the carver that look as if he were cutting some substance more yielding than the softest wood. There are examples of frames in the Museum. Chairs cut in the same style are in the Hertford collection, and this luxurious carving was not unfrequently applied to the decoration of State carriages. Venice maintained a preeminence in this carved and gilt furniture manufacture, perhaps in a greater degree than Florence, though in the valley of the Arno the willow, lime, sycamore, and other soft white woods were to be had in abundance, and invited such freedom in carving.

We may now treat of an important epoch in the history of modern furniture. Venice was the seat of the manufacture of *glass*. In the sixteenth century workmen had received State

Digitized by Google

protection for the manufacture of *mirrors*, which till that time had been mere hand mirrors, and made of mixed metals highly poliſhed. Gilt wood frames were extenſively manufactured for theſe Venetian looking-glaſſes, which found their way all over Europe.

Beſides gilt frames for mirrors and pictures, gilt chairs, carved conſoles, and other highly ornate furniture were introduced as the century went on, and moſt of this took its origin from Venice. Elaborately carved boxwood was alſo uſed in chair making, with foliage like that on No. 4256. '56. Other ſpecimens are contained in the Abbotsford collection. The fineſt to which we can refer are a ſet that have never been out of Venice, and are kept in the Accademia delle Belle Arti of that city. An admirable ſchool of carvers in oak continued in Florence and other cities had found trained carvers, was the framework of carriages. In England, France, Germany, and



Another remarkable claſs of gilt woodwork, for which

Digitized by Google

Italy carriages during the ſeventeenth century were ſtately, and certainly wonderful pieces of furniture. Examples of theſe ſhowy carriages exiſt ſtill. There is a collection belonging to the royal family of Portugal, now preſerved at Liſbon, one or two in the Muſeum of the Hôtel de Cluny at Paris, dating from the time of Martin and painted by him, and there are a few carriages of old date at Vienna and in ſome private houſes no doubt.

Of the ſeventeenth century we have an Engliſh example in the ſtate coach of the Speaker, deſcribed in the Appendix. A very ſplendid carriage was made for Lord Caſtlemaine, the ambaſſador of James II. to the Holy See. It is engraved in the publiſhed account of the ſtate entry of the embaſſy into Rome. It was a piece of Italian carving conſiſting of borders and framework of enormous acanthus leaves boldly deſigned, and the ends gracefully curling over. Such work continued to be made on looking-glaſs frames of the Venetian or Florentine ſchool of the ſeventeenth century.

Germany differed leſs from Italy even than France in wood carving, interior room fittings, and the frequent pedimental compoſitions containing groteſques, or heraldic achievements on a ſcale of ſumptuous diſplay. The German princes were many of them ſkilful and intelligent patrons of art, and made collections in their reſidences. A well-known piece belonging to the early ſeventeenth century is preſerved in the Royal muſeum at Berlin. This is known as the Pomeranian Art Cabinet. It is 4 ft. 10 in. high, 3 ft. 4 in. wide by 2 ft. 10 in. deep, made of ebony with drawers of ſandal wood lined with red morocco leather, and is mounted with ſilver and pietra dura work, and fitted inſide with utenſils of various kinds. It is ſupported by four griffins with heads and manes of ſilver richly gilt, but the real weight is borne by a metal ſcroll. The baſe is inlaid with ſmall panels of lapis lazuli, jaſper, cornelian, and agate, with plates of chaſed ſilver between. There are friezes, upper and

Digitized by Google

lower, compoſed of fruit and of the attributes of muſic, on the ſides. Female figures and boys playing muſical inſtruments divide the ends and ſides into panels, in which are medallions, ſome in ſilver, ſome painted in Limoges enamel. Theſe repreſent the liberal arts and muſic. The whole is a maſterpiece of the various arts applicable to furniture in every kind of material. The names of goldſmiths, gem cutters, Limoges enamellers, lockſmiths, chaſers, engravers, ſculptors, cabinet-makers, &c. employed on the cheſt are preſerved. Thoſe which ſpecially concern our preſent ſubject are enumerated in the biographical notices. The whole was deſigned by Philip Heinhofer of Augſburg and executed under the charge of Philip Baumgartner, a cabinet-maker for Philip II., duke of Pomerania, between the years 1611–1617. The chair, No. 2399. '55, is German of about this date (*ſee woodcut on next page*). An elaborate ſteel chair, made at Augſburg, is deſcribed in the Appendix.

In France, Germany, Italy, Spain, and Portugal, during the ſeventeenth century, marquetry was extenſively uſed. It became the leading feature of furniture decoration. Inlaying had long been in uſe ; but the new marquetry was a picturesque compoſition, a more complete attempt at pictorial repreſentation. It comes before us in old furniture under various forms, and many examples of it may be ſtudied among the Italian and Spaniſh cabinets of the collection. We find little of it in this country till late in the century. We may conſider it as mainly either a foreign or an imported art till the reign of William and Mary, when Dutch marquetry furniture became the faſhion in the form of bandy-legged chairs, upright clock fronts, ſecrétaires or bureaux, or writing cabinets which were cloſed in the upper and middle parts with doors, and other pieces of furniture that offered ſurfaces available for ſuch decoration. The older deſigns on work of this kind repreſent tulips and other flowers, foliage, birds, &c. all in gay colours, gene-

Digitized by Google

rally the ſelf colours of the woods uſed. Sometimes the eyes and other ſalient points are in ivory or mother-of-pearl.

In France, in marquetry deſigns of the earlier ſeventeenth century, pictureſque landſcapes, broken architecture, and figures are repreſented. Colours are occaſionally ſtained on the wood. Ivory and ebony were favourite materials. In Germany and in

No. 2399. '55.

Italy marquetry became the prevailing faſhion in the middle of the ſeventeenth century. Ivory and ebony are the common materials uſed by the Italian makers of marquetry during that century.

Digitized by Google

It is to be noted that as the vigour of the great ſixteenth century movement died out, the mania for making furniture in the form of architectural models died out alſo; nor do we find it becoming a faſhion again till quite modern times, under the Gothic and other revivals at the end of the laſt and the beginning of the preſent century. The architectural idea was in itſelf full of grandeur, and it was productive of very beautiful examples in the ſarcophagus-ſhaped cheſts or caſſoni, and in cabinet work, though the façades of temples and the vaults and columns of triumphal arches in Rome do not bear to be too completely reduced to ſuch ſmall proportions.

With the introduction of marquetry into more general uſe we recogniſe not only a new or renewed method of decoration, but a changed ideal of conſtruction. Boxes, cheſts, tables, cabinets, &c. were conceived *as ſuch*. They were no longer ſubdivided by architectural mouldings and columns, all ſo much extra work added to the ſides and fronts of furniture. Theſe various objects were put together more in accordance with the proprieties demanded by the uſes to which they were to be put. Though often dramatic in effect, they were more natural and convenient for uſe. The profuſion of talent too, in ſculpture, was leſs abundant at this period, and the gradual dying out of good figure cutting, ſo eſſential to the earlier work of the century, helped the introduction of a kind of decoration that required excellent workmanſhip, but could be executed on even ſurfaces of wood.

The earlier marquetry of both Italy and Germany contains continually pieces of ivory, on which the intended deſign is helped out by engraving. Indeed, in Italy the marquetry of the following century continued to be made in the ſame way, and the ſpirit and grace of many of the deſigns ſo graphically executed in this material make up for the inexactneſs of the work as compared with the beſt work of French makers.

Digitized by Google

About the middle of the ſeventeenth century a kind of work altogether new in the manufactory of modern furniture made its appearance under the reign of Louis XIV. of France. That king roſe to a poſition in Europe that no monarch of modern times had occupied before, and the great miniſters of his reign had the wiſdom to take ſpecial meaſures for the eſtabliſhment in France of the various arts and manufactures in which either the Italians or Flemings excelled the French as well as other nations.

The learned men, politicians, and generals of that reign affected and attained great perſonal accompliſhments, and lived ſplendidly. It was a period, therefore, of refinement in manners and in living all over the kingdom. Great buildings roſe up on all ſides. The nobility rebuilt their country houſes on a large ſcale, maintained magnificent *hôtels* or town houſes in Paris and the great provincial capitals. The name that firſt calls attention in this direction is that of Monſeigneur de Noyers de Dangu, *Surintendant des Maiſons Royales et Baſtiments de France*, from 1633 to 1643, "On peut dire en general que de ſon temps il avoit porté tous les beaux-arts au plus haut degré de perfection qu'on euſt jamais veu en France, l'Architecture civile, la militaire, la peinture, la ſculpture," &c.[14] This great activity, and the leaderſhip which France retained for a hundred and fifty years, are partly due to the taſte and perſonal ſplendour of the king, more ſtill to the perſonal activity and foreſight of one of his miniſters.

Colbert had been private and confidential ſecretary to cardinal Mazarin, the miniſter who governed France during the minority of the king. On the death of Mazarin, Colbert ſucceeded to a ſhare of his power. Without the title of miniſter, ſuch as the cardinal had enjoyed, Colbert obtained a

[14] Roland Fréart de Chambray: Parallele d'Architecture, etc. Ep. Dedicatoire, *p.* 2.

Digitized by Google

great political position. He became the king's 'chancellor of the exchequer.' He was minister of finance.

Amongst the vast financial and commercial reforms of Colbert he established learned societies and schools of art of every kind, such as the Academie des Inscriptions, &c. What more immediately concerns this present inquiry is the establishment in 1664 of an "Academie Royale de Peinture d'Architecture et de Sculpture." It was into this that the designers of architecture, woodwork, ornament or furniture, were admitted. He also established in 1667 the famous factory of the "Gobelins" for making pictorial tapestry. The place took its name from the brothers Gobelen, Flemings, who had a dyeing establishment in the Rue Mouffetard. This factory, as every one knows, is still in activity and kept up at the expense of the civil list. Lebrun, the painter, was made the first head of this establishment. Numerous designs of tapestries by him in sets or series have been engraved. Besides tapestries, however, Lebrun gave designs for decorations of all sorts, including the sculpture of chimney-pieces, furniture mounts, &c. Much of the contemporaneous art for room decorations, fire-place fronts, &c. should be credited to him.

An important name in the history of art of this furniture kind is that of Jean Lepautre. He has left numerous designs of ornament behind him for panelling, mirror frames, carriages, &c. Lepautre was a pupil of Adam Philippon. This artist has also left designs of ornament. His chief calling was that of a joiner and cabinet maker.

It was Colbert who pushed forward the renewal or completion of the royal palaces. He summoned the chevalier Bernini, the most popular architectural artist of the day, from Italy. From him he obtained designs for the completion of the Louvre which, however, was entrusted to Perrault, to whom we owe the colonnade. At the same time the château of St.

Digitized by Google

Germain received addition and enlargement, and the king took up the conſtruction of a new and magnificent reſidence at the royal château of Verſailles. This had been a country houſe or hunting ſeat of Louis XIII. It was enlarged and carried, with the exception of the theatre and chapel, to the extent it now occupies. For the furniture of the palace of Verſailles, which took many years to complete, we find a new material in uſe, Boule Marquetry. This manufacture owes its name to the maker. André Charles Boule was born in 1642, and made the peculiar kind of veneered work compoſed of tortoiſeſhell and thin braſs, to which are ſometimes added ivory and enamelled metal; braſs and ſhell, however, are the general materials of this kind of marquetry. Boule was made head of the royal furniture department and was lodged in the Louvre. A very intereſting early ſpecimen of this work, now at Windſor Caſtle, is deſcribed in the Appendix; as are alſo other early pieces belonging to Sir Richard Wallace. The date aſſigned to the firſt makes it doubtful whether Boule may not have ſeen the ſame ſort of work practiſed in other workſhops. This kind of marquetry has, however, been aſſigned by general conſent to Boule.

In the earlier work of Boule the inlay was produced at great coſt, owing to the waſte of valuable material in cutting; and the ſhell is left of its natural colour. In later work the manufacture was more economical. Two or three thickneſſes of the different material were glued or ſtuck together and ſawn through at one operation. An equal number of figures and of matrices or hollow pieces exactly correſponding were thus produced, and by countercharging two or more deſigns were obtained by the ſame ſawing. Theſe are technically known as 'Boule and Counter,' the braſs forming the groundwork and the pattern alternately. In the later or 'new Boule' the ſhell is laid on a gilt ground or on vermilion. The braſs is elaborately chaſed with a graver.

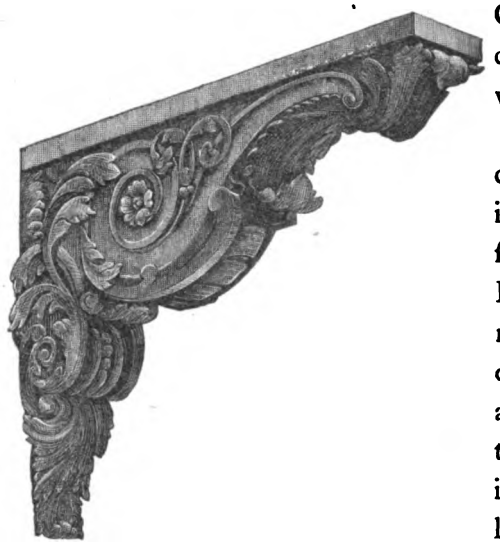
Digitized by Google

Beſides theſe plates of braſs for marquetry ornaments, Boule, who was a ſculptor of no mean pretenſions, founded and chaſed up feet, edgings, bracket ſupports, &c. to his work in relief, or in the round, alſo in braſs. The original uſe of theſe parts was to protect the edges and angles, and bind the thin inlaid work together where it was interrupted by angles in the ſtructure. Afterwards braſs mounts, more or leſs relieved, were added to enrich the flat deſigns of the ſurfaces. Claſſical altars, engraved or chaſed as mere ſurface decoration, would receive the addition of claw feet actually relieved. Figures ſtanding on ſuch altars, pedeſtals, &c., were made in relief more or leſs bold. In this way Boule's later work is not only a brilliant and rich piece of ſurface decoration, but its metallic parts are repouſſé or emboſſed with theſe thickneſſes of metal ornament. In Boule work all parts of the marquetry are held down by glue to the bed, uſually of oak. The metal is occaſionally faſtened down by ſmall braſs pins or nails, which are hammered flat and chaſed over ſo as to be imperceptible. There is no ſpecimen of this coſtly and artiſtic furniture to point to in the South Kenſington Muſeum, but fine examples belonging to various collections are fully deſcribed in the Appendix.

In England, during the reign of Charles II. and of James, French furniture was imported; the old Tudor oak furniture lingered in country houſes. Boule hardly found its way till the following century to England. Splendid ſilver furniture, conſiſting of plates emboſſed and repouſſé, heightened with the graver, and of admirable deſign, was occaſionally made for the Court and for great families. A fine mirror frame, belonging to the Queen, and a table, both of the ſame material, can be ſeen (the one on loan, the other reproduced in the form of an electrotype caſt) in the Muſeum. We call attention to them in the catalogue. Theſe are probably to be traced to French faſhions of the court of Louis, though they are admirable ſilverſmith's work of Engliſh manufacture.

Digitized by Google

The wood carving deſigned by the ſchool of Sir Chriſtopher Wren, as in the bracket here ſhown, No. 71. '64, from Eton College Chapel, was long continued in connexion with architecture.



A revival of wood carving took place during the latter half of the ſeventeenth century in England, and was carried to the higheſt pitch of technical execution and finiſh, as well as of truth of natural forms in the carving of Grinling Gibbons. This artiſt was Engliſh, but partially of Dutch deſcent. He carved foliage, birds, flowers, buſts and figures, pieces of drapery, &c., with aſtoniſhing dexterity. In furniture we find his work principally on mirror frames, wall panels, chimney pieces, &c. Specimens may be ſeen over the communion table of St. James's church, Weſtminſter, and in the choir of St. Paul's Cathedral. The fineſt examples known are, we believe, the carved work at Petworth houſe, in Suſſex, and at Chatſworth. His material is generally lime and other white woods. The flowers and foliage of his groups or garlands ſweep round in bold and harmonious curves, making an agreeable whole, though for architectural decorative carving no work was ever ſo free from conventional arrangements. His animals or his flowers appear to be ſo many ſeparate creations from nature, laid or tied together ſeparately, though in reality formed out of a block, and remaining ſtill portions of a group cut in the ſolid wood. We cannot point to any piece in the collection that ſatisfies us as being his actual production.

Digitized by Google

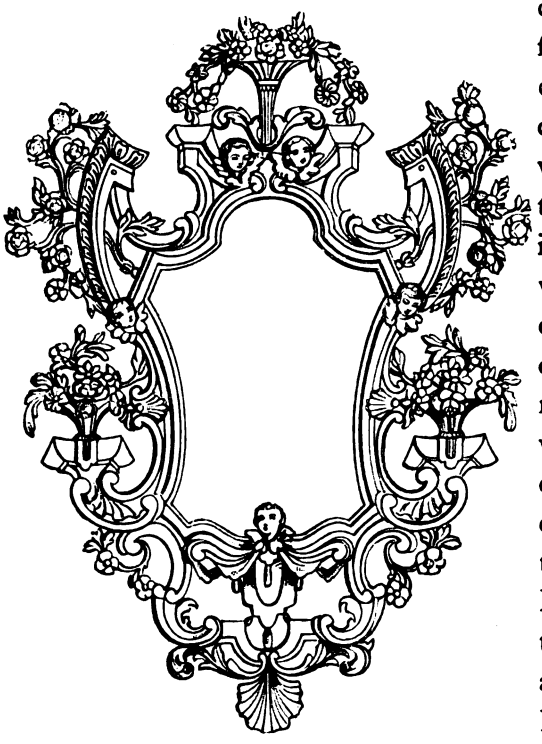
Walpole mentions Watſon as having been a pupil and aſſiſtant at Chatſworth. Drevot of Bruſſels, and Laurens of Mechlin, were other pupils: the former did not ſurvive him. Gibbons died in 1721. His ſchool had many followers, for we find the acanthus carvings on mouldings, round doorways and chimney pieces, down to the middle of the eighteenth century, executed in England with a maſterly hand. Specimens of ſuch work have been recently acquired in the Muſeum, the fruits of the demolition of old London, now in progreſs (*ſee* woodcut in title page). Nothing can ſurpaſs the perfect maſtery of execution in this claſs of carving. All the work is cut clean and ſharp out of ſoft wood (deal), which admits of no tentative cuts, and requires no rubbing down with ſand paper, and in which errors are not to be repaired. Lengths of theſe mouldings were worked off by hand, evidently without heſitation and without miſhap. Country houſes abound with this admirable though unpretending carved work, and give ample evidence of the exiſtence of a ſchool of fine workmen, carvers at the command of the architects of the day.

We may here revert to an important addition to room furniture, to which we have referred before, and which became European during this century. *Mirrors* had been made from the earlieſt times in poliſhed metal, alloys of various kinds. It was in Venice that mirrors of glaſs were firſt made. In 1318 it was repreſented to the grand council of the republic that two Venetians and a German had made experiments not quite ſucceſsful in this direction. In 1507 Andrea and Dominico, two glaſs workers of Murano, declared before the Council of Ten that they had found a method of making "good and perfect mirrors of cryſtal glaſs." A monopoly [15] of the right of manu-

[15] A. Sauzay, Collection Sauvageot, *vol.* i. xxxiii. The uſe of glaſs for mirrors was known to Peckham and Bacon as well, in the thirteenth century. Pliny in his account of the manufacture of glaſs ſeems to hint at

Digitized by Google

facture was granted to the two inventors for twenty years. In 1564, the mirror makers became a diſtinct guild of glaſs workers. The plates were not large: from four to five feet are the largeſt dimenſions met with in theſe mirrors, till late in the eighteenth century. They were commonly bevilled on the edges. The frames in ſoft wood, as in this wood-cut of No. 46. '52, are ſpecimens of free carving during the ſeventeenth century. Both in Venice, where the chief manufacture was carried on, and in Florence, ſoft woods, willow, lime, &c. were carved and gilt for frames of pictures and for mirrors. The mirror-plates were, at firſt, ſquare or oblong. Towards the end of the century we find them ſhaped at the top. In the eighteenth century they were generally ſhaped at the top and bottom. Figures were ſunk in the ſtyle of intaglio or gem cutting on the back of the glaſs and left with a dead ſurface, the ſilver ſurface of the mercury ſhowing through as the mirror is ſeen from the front.



---

the invention of glaſs mirrors in Sidon. Elſewhere he ſpeaks of ſlabs of obſidian (*ſee* p. xxxi), and of dark glaſs made like obſidian, uſed for this purpoſe. The paſſage, however, is too obſcure to authoriſe us to accept it as a ſtatement that mirrors had actually been made of glaſs in his time. They are therefore aſſumed to be of modern invention. *See* Beckmann, Hiſtory of Inventions, ii. 76; and Pliny, Nat. Hiſt. B. xxxiii. 45, xxxvi. 66.

Digitized by Google

In the reign of Louis XIV., mirrors became a general element of room decoration. In 1634, attempts were made to produce ſuch mirrors in France, but though blown window glaſs was an induſtry well underſtood, flint plates for looking-glaſſes could not be produced till ſome years later. In 1665 Colbert eſtabliſhed a factory for them under Nicolas Dunnoyer and others in the Faubourg St. Antoine. In 1666 men were hired from Murano, the ſeat of the Venice manufacture, and were ſettled at Tourlaville, near Cherbourg. Louis XIV. ſtrictly forbade the ſale of any mirrors but thoſe of French manufacture in France. In 1688, Abraham Shevart, or Theward, introduced in Paris the caſting of large plates, reſtricted at firſt to the meaſurement of ſixty inches by forty, afterwards enlarged to eighty-four inches by fifty in width, no plates made from blown glaſs having been made larger than fifty inches in the longeſt meaſurement. The glaſs was poured on a metal table with metal edges and rolled out by a heavy iron roller. Works were eſtabliſhed for this manufacture at St. Gobain on part of the feudal property of the houſe of Coucy. Theſe have maintained their celebrity for the pureſt and whiteſt plates to the preſent day.

We know that window glaſs had been manufactured in England as early as the year 1439, but there was a preference ſtill for glaſs from beyond the ſeas. The making of glaſs was begun in London as early as 1555. That of flint glaſs was introduced ſoon after. The Lambeth works, where our famous Vauxhall plates were made, were ſet up by the help of the Duke of Buckingham in 1670. He alſo was forced to bring workmen over from Venice for the purpoſe. The manufacture was foſtered by bounties given by Government for all glaſs of this kind made there for exportation; this reduced the coſt of manufacture by ſome 50 to 25 per cent.

Other factories were erected to take advantage of this aſſiſtance. At a later time the impoſts on glaſs in the form

Digitized by Google

of exciſe duties gave the manufacture a check more than equivalent to the earlier encouragement; a check which the ſurveillance of Government officials aggravated not a little. It was not till the year 1845 that an act of parliament put an end to both bounties and exciſe duties.

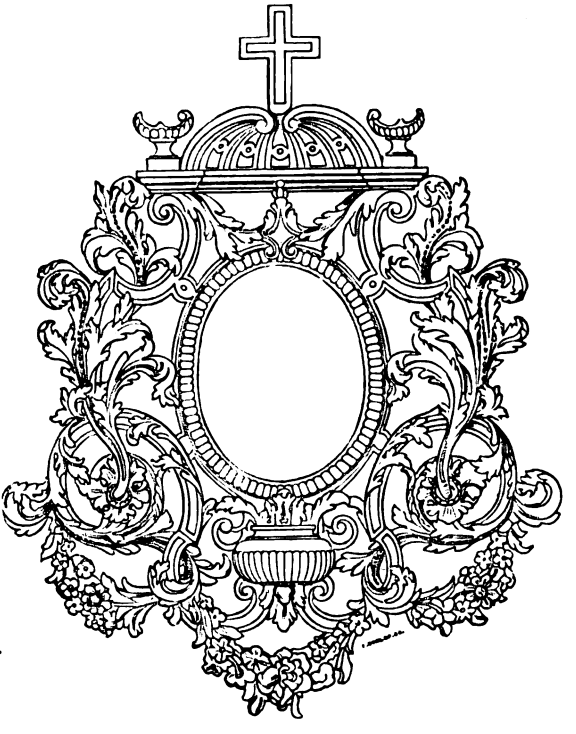
As had been the caſe with the Venetian looking-glaſſes, ſo thoſe made in the ſeventeenth and eighteenth centuries by colonies of Venetian workmen in England and France, had the plates finiſhed by an edge gently bevilled of an inch in width, following the form of the frame, whether ſquare or ſhaped in curves. This gives preciouſneſs and priſmatic light to the whole glaſs. It is of great difficulty in execution, the plate being held by the workman over his head and the edge cut by grinding. It requires careful manipulation, and in the caſe of modern manufacture entails frequent breakages. The feats of ſkill of this kind in the form of interrupted curves and ſhort lines and angles are rarely accompliſhed by modern workmen, and the angle of the bevil itſelf is generally too acute, whereby the priſmatic light produced by this portion of the mirror is in violent and ſhowy contraſt to the remainder.

In England, looking-glaſſes came into general uſe. "Sir Samuel Morland built a fine room at Vauxhall in 1667, the inſide all of looking-glaſs, and fountains, very pleaſant to behold. It ſtands in the middle of the garden covered with Corniſh ſlate, on the point whereof he placed a Punchinello." At about the ſame period the houſe of Nell Gwynne (on the ſite now occupied by the Army and Navy Club in Pall Mall), "the firſt good one as we enter St. James' Square from Pall Mall, had the back room on the ground floor entirely lined with looking-glaſs within memory," ſays Pennant, "as was ſaid to have been the ceiling." "La rue St. André-des-Arts," ſays Savarin, ſpeaking of Paris in the ſeventeenth century, "eut le premier Café *orné de glaces* et de tables de marbre à

Digitized by Google

peu près comme on les voit de nos jours."[16] Louis XIV., and his court, in which Charles II. had paſſed a portion of his exile, ſet the faſhions in all reſpects to the court of London. A wide line ſeparated court life from the ordinary cuſtoms and habits of country gentlemen and their families. In the latter, therefore, old faſhions lingered longer.

During the ſeventeenth century *Tapeſtry*, the material in uſe for hanging and decorating the walls of ſplendid rooms in France, was made alſo in this country. Factories were ſet up at Mortlake, where ſeveral copies were made of the Raphael tapeſtries, the cartoons of which were in this country; and in Soho Fields (the ſite of Soho Square). Sometimes tapeſtry was hung on bare walls; occaſionally it was ſtrained over the older panelled work of the days of the Tudor and Stuart ſovereigns, the fruitful period of country houſe architecture in England.



With this woodcut of a bedroom holy water veſſel, No. 2029. '53, we finiſh the account of this period.

---

[16] Aubrey, Antiq. of Surrey, i. 12. Pennant, London, *p.* 69. Savarin, Phyſiologie du Gout. Meditation, xxvii.

Digitized by Google

15. *Furniture of the Eighteenth Century on the Continent.*

As the eighteenth century draws on, we come to furniture of which examples are more readily to be met with, and we are reminded of houſes and rooms more or leſs unaltered which have come under general obſervation.

The faſhions were led in France. The Boule work grew into larger and more impoſing ſtructures as the manufacture paſſed into the hands of a larger number of workmen. The commodes or large preſſes were made with edgings and mounts, in the form of "egg and tongue," and other claſſic or Renaiſſance mouldings. The tops were formed into one, or three pedeſtals, to hold clocks and candelabra. Other changes were introduced to carry out the taſte for gilding, which prevailed in the ſtately ſalons of Louis XV.'s reign, and proceeded, in ſome meaſure, from the facility for obtaining larger ſurfaces of looking-glaſs. The broken ſhell-ſhaped woodwork, popularly called Louis Quinze work, began to be adopted for the frames of large glaſſes and the mouldings of room panels. This kind of decoration is ſaid to owe its origin to Bernini and Borromini.[17] The panels grew tall, were arched or ſhaped at the top, and occupied the wall ſpace from the dado to the moulded and painted ceilings, in narrow panels. The broken and fantaſtic forms of curve, the emblems of the affected manners of the day, called *Rococo*, from the words *rocaille coquille*, rock and ſhell curves, were well calculated to ſhow off the luſtre of gilding. The gold was admirably laid on, thick and very pure. Both the bronze gilding and that of the woodwork of that period maintain their luſtre to the preſent time. The ſevere claſſical grandeur of the old roll mouldings of fireplace jambs, wall and door panels, of the former reign gave way everywhere to this lighter work. It became the faſhion in France, England,

[17] Deſtailleur, Recueil d'Eſtampes, &c. Paris, 1663.

Digitized by Google

and Germany. White paint and gilding ſuperſeded the more ſober hues of the oak and of the dark limeſtones and marbles with which rooms, fireplaces, &c. had been fitted during the more claſſic reign of Louis XIV.; and forms of woodwork that ſhould vary and enrich ſuch gay colouring became a neceſſity.

Carriages came into general uſe both in France, Germany, Italy, and Spain, as well as in our own country. They were ſplendidly carved along the edges of the door panels, and the leather coverings faſtened on with rows of gilt round-headed nails an inch in diameter. Theſe were ſometimes beaded with glaſs. Lord Darnley's carriage will afford a good example. It belongs to the days of Hogarth, and the ricketty poſture in which the body ſwings between the high framework over each pair of wheels, will remind the reader of thoſe ſeen in Hogarth's paintings. It is fully deſcribed in the Appendix.

Much early eighteenth century furniture was bombé, or rolled about in curious curves or undulations of ſurface, partly to diſplay the ſkill of the cabinet-makers, and partly to ſhow off the marquetry, which formed its only decoration. A German ſécrétaire, or bureau, No. 4908. '58 in the collection, will ſerve as an example of the cabinet-maker's difficulties on ſuch work, though it is but an indifferent ſpecimen of marquetry.

Another ſtep that we notice in the furniture manufacture of this period is the introduction of mechanical applications and contrivances. The tops of tables lift off, and the action cauſes other portions to riſe, to open, and ſo on. It is to be remembered that bedrooms were often uſed as boudoirs or ſtudies, and that furniture that could ſhut private papers up without requiring that they ſhould be put away into drawers, was convenient in ſuch rooms. As the century advanced, it became cuſtomary to form a ſort of alcove at the end of bedrooms in France. The centre portion contained the bed, hidden by curtains, the ſpaces between it and the two walls were ſhut in with doors,

Digitized by Google

and formed dreſſing cloſets, which could be uſed while the reſt of the room was ſhut off. The bedroom then became a reception room, and was thrown open with other receiving rooms of the houſe. Bureaux or mechanically ſhutting tables, writing deſks &c. became under this arrangement a neceſſity for ſmall rooms. Theſe clever productions became ſtill more general in the age of Louis XVI., who was himſelf a mechanician of no mean pretenſion.

A ſchool of painters aroſe in the reign of Louis XV., who devoted themſelves to the painting and decoration of room woodwork and ceilings; Charles Delafoſſe, Antoine Coypel, Jean Reſtout, and many pupils. We muſt aſſociate the names of theſe artiſts with thoſe of the Le Pautre family. Jean died before the end of the ſeventeenth century, but Pierre took part in the later works of the Louvre and of Verſailles under Jules Hardouin Manſard, "ſurintendant des baſtiments." Juſte Aurèle Meiſſonnier did ſtill more to make this ſhowy work popular. He deſigned all ſorts of room furniture and woodwork. It is amongſt the publiſhed works of theſe artiſts that we muſt ſeek the eighteenth century deſigns of the French faſhion in furniture. Painted panels were inſerted into the wood ceilings, over the tops of looking-glaſſes, and *deſſus-portes* or the ſhort panels between the tops of doors and the line of cornice. Theſe are generally in chiaro ſcuro, or light and ſhade only, and repreſent families of cupids. Nymphs, cupids, ſhepherdeſſes, all the ſuppoſed inhabitants of a fanciful Arcadia, formed the general ſubjects of room decorations.

France ſtill continued to maintain an abſolute ſupremacy in faſhion. Our early Georges, the great Frederick of Pruſſia, the Ruſſian court, all more or leſs aimed at talking, dreſſing, and furniſhing their houſes in accordance with French taſte. The misfortunes in ſtore for the cloſe of the eighteenth century were totally unforeſeen, and the reſources of the privileged claſs, the landed nobility, which had been crippled by the wars of

Digitized by Google

Louis XIV., were ſtill further waſted by the extravagance of the ſucceeding reign.

A proceſs belonging to the reign of Louis XV. ſhould be noticed, called after the inventor, VERNIS MARTIN. Martin was a carriage painter, born about the year 1706. By carriage painter we muſt underſtand a painter of heraldic ornaments, flower borders, &c. His varniſh is a fine tranſparent lac poliſh, probably derived from Japan through miſſionaries, who had reſided there before the occurrence of the great maſſacres which cloſed Japan to all but the Dutch traders. The work we commonly aſſociate with his name is generally found on furniture ſuch as tables, book caſes, on carriages, as well as on needle caſes, ſnuff boxes, fans, étuis, &c., on a gold ground. The gold is waved or ſtriated by ſome of thoſe ingenious proceſſes ſtill in uſe amongſt the Japaneſe, by which the paſte or preparation on which their gold is laid is worked over while ſtill ſoft. There is a piece in the Muſeum deſcribed in the Appendix.

It is difficult to conſider Martin's invention as having any eſſential diſtinction from the Japaneſe proceſs. Embaſſies to China were not unknown during the reigns of Louis XIV. and Louis XV., and the muſical boxes and other clockwork contrivances of French makers of the laſt century, found in plundering the Summer Palace, ſhow that interchanges of gifts and precious commodities took place between China and the Court of Louis XV.

The fan exhibition held in the Muſeum during the year 1870 brought into notice fans painted on ivory of Martin's manufacture. On theſe the gilding was leſs prominent than the delicate flower and arabeſque ornament. Martin was conſidered to have executed this ornamental work only on the fans, étuis, and other objects that bear his name. Other artiſts were employed to paint miniature figure ſubjects in the manner of Watteau, Lancret, and other artiſts of his day. Different

Digitized by Google

hands are recogniſable in theſe portions of Vernis Martin decoration.

An intereſting collection of Martin work, chiefly vaſes, all of wood, and mounted in ſilver gilt by modern ſilverſmiths, is now under exhibition in the Muſeum. Many of theſe are later than the inventor's time, and retain, perhaps, nothing more than the proceſs. Some are on brown, and others on vermilion grounds. They are of various ſizes. Figures and decorations are painted on the ſides. To a few there is a ground of gold duſt or "Japanning." The collection has been lent by Lord Mansfield. One or two carriages beautifully painted in Vernis Martin are kept in the Hôtel de Cluny in Paris. When viewed in connexion with fans and ſuch work as ſnuff-boxes, needle-caſes, &c., we ſee at once that Martin, while he painted carriages and ornamental work requiring this fine quaſi enamel treatment, left imitators and pupils who painted and enamelled furniture of various forms, occaſionally cabinets, in his manner. It is popularly held that Martin declared that his ſecret ſhould die with him, and that he kept his word.

In the Hertford Collection there are two pieces of furniture, coloured green and varniſhed, one a table, and the other a cabinet or bookcaſe, of Vernis Martin work. There is on theſe no ornament excepting the varniſh and the gold mounts that are added at the edges. The moſt beautiful objects that bear his name are the ſmall wares, ſnuff boxes, &c., ſpecimens of which are in the collection of Sir Richard Wallace and in many private hands.

Later in the century we meet with other French names, Rieſener, David, and Gouthière, who gained great reputation, the two firſt as makers of marquetry, and the latter as a founder and chaſer of metal furniture mounts, ſuch as edgings, lock ſcutcheons, &c.; of their art many examples are deſcribed in the Appendix.

The hiſtory of French furniture is in general, as we have obſerved, the hiſtory of that of other nations. The art of

Digitized by Google

wood carving was ſtill maintained in Italy and applied, as in the inſtance of this diſtaff, No. 1047. '55, to utenſils of all kinds. In England we had, about the middle of the century, a ſchool of carvers, gilders, and ornamenters following the extravagant ſtyle of the French. The moſt prominent name in this field is that of Thomas Chippendale. He worked from the middle till towards the end of the century. He was deſcended from a family of carvers, and inherited the ſkill which had been general in his craft ſince the days of Gibbons. We find much rococo carving on bed teſters, round fire-places, over doors, &c. in our Engliſh houſes built during the reign of Anne and the firſt two Georges. Thomas Chippendale publiſhed a book, to be noticed further on. He was deſirous of maintaining what were then faſhionable deſigns, and of following the French examples, with certain differences, in his carving. Other furniture, ſuch as carved tables, wardrobe cabinets, chair backs, dinner trays, &c., go by Chippendale's name. They are in mahogany, and follow architectural moulding lines ſuch as are known in the works of Sir William Chambers and the brothers Adam. This claſs of Chippendale furniture belongs to a later period in the century, and we ſhall have to recur to theſe names in connexion with others further on.

Our ſpace does not permit us to call attention to our many country and London houſes in which earlier French rococo woodwork can be ſeen round the panelling of long *ſuites* of apartments provided by the architectural diſpoſitions of eighteenth century houſes in England, all the rooms being accommodated to 'receptions' or routs, and opening one into the other. The paintings of Hogarth have preſerved lively repreſentations of the interiors of houſes as well as of the manners and faſhions of his day.

Digitized by Google

Among the room decorations of the century we may notice the ſhelves for holding Chineſe porcelain and imitations of Chineſe deſigns in Delft pottery, a taſte imported by William III. and the members of his court who had lived in Holland. The chimney pieces at Hampton Court and elſewhere are provided with woodwork to hold theſe ornaments. Hogarth paints them in his interiors, and the rage for purchaſing ſuch objects at ſales became a popular ſubject of ridicule.

To the early eighteenth century belongs a claſs of furniture of which the decorations conſiſted of panels of old Chineſe and Japaneſe lac work. Examples are in the Hertford Collection. They were fitted, as the marquetry of the day was, with rich gilt metal mounts. In England it was the faſhion to imitate the Japan work, and ſuch old furniture is occaſionally met with: black with raiſed figure decorations of Chineſe characters done in gold duſt.

The Dutch ſent orders both for porcelain and furniture to China and Japan, and drawings or engravings to be copied in Japan lac work. Chineſe ſcreens are to be met with on which are Amſterdam landſcapes with Dutch figures and coſtumes introduced. Such a ſcreen was ſold not long ſince at a public auction in London. The lower part is carved with ſtrapwork, and a broad creſting on the top is ſimilarly cut with heraldic devices. But all the work has been done in Japan, and the ornaments are in the thickeſt relief, and the gold rich and luſtrous.

An Italian marquetry maker of great ſkill worked at Turin during the early eighteenth century. His name was Piffeti, and more will be ſaid about him further on.

16. *The Times of Louis XVI.*

Louis XVI. aſcended the throne in 1774. A great change is obſervable in the French furniture, panel carving and ſuch

Digitized by Google

decorations from that period. Several cauſes at the time combined to give art of this kind a new as well as a healthier and better direction. Amongſt theſe we may mention the diſcoveries made at Herculaneum and Pompeii. Herculaneum was diſcovered in 1713, and about 1740 reſearches into the remains of the city were reſumed with more definite purpoſe.[18] About the ſame period Pompeii was diſcovered, and excavations were there alſo actively carried on during the ſecond half of the century. It is needleſs to ſay that the peculiar cauſe of the deſtruction of both thoſe towns had preſerved in them perfect memorials, in many forms, of the ſocial life of antiquity. Decorations, utenſils and furniture of all kinds that were made of metal, and had reſiſted the action of damp and time, were recovered in fair condition.

One reſult of theſe diſcoveries, both in France and England, was a return to a healthier and better feeling for claſſical art. They affected architecture and the decorative arts in all forms. In France they tended, along with other cauſes and a new reign, to place the art of the time of Louis Seize on a level far higher than it had occupied for more than a century.

Room decorations and furniture ſoon reached the higheſt point of elegance which French Renaiſſance art of a ſumptuous kind has touched ſince the ſixteenth century. The panelling of rooms, uſually in oak and painted white, was deſigned in ſevere lines with ſtraight mouldings and pilaſters. The pilaſters were decorated with well deſigned carved work, ſmall, cloſe and ſplendidly gilt. The quills that fill the fluted columns ſtill ſeen round ſo many interiors, were cut into beads or other ſubdiviſions with much care. Fine arabeſque work in the ſtyle of the Loggie of Raphael, partly carved in relief, partly drawn and painted, or gilt, with gold of a yellow or of a green hue, the green being largely alloyed with ſilver, and with ſilver

[18] "Antichita di Ercolano," &c.

Digitized by Google

leaf as well. An example of the beſt work of this kind may be referred to in the room brought from Paris and deſcribed in the Catalogue (Room panelling, No. 1736. '69, of the collection). The houſes built for members of the brilliant court of queen Marie Antoinette at Verſailles and Paris were filled with admirable work in this ſtyle, or in the ſeverer but ſtill delicate carved panelling in wood plainly painted.

The royal factories of the Gobelins and of Sèvres turned out their moſt beautiful productions to decorate the rooms, the furniture, and the table ſervice of the young queen and her courtiers. The former of theſe factories produced the tapeſtries for wall hangings, of which two good examples may be referred to among the collections of the Muſeum. Gobelins tapeſtry was uſed for chair backs and ſeats, and for ſofas. Rich ſilks from the looms of Lyons, and from thoſe of Lucca, Genoa, and Venice were alſo employed for this kind of furniture both in France and Flanders, Germany, Italy, and Spain, as well as in our own country. But in all theſe matters France led the faſhions.

During this brilliant period of the new reign, from 1774 to 1790, we meet with the names of ſeveral artiſts employed for painting the panelling of rooms, the lunettes over chimney fronts, and the panels of ceilings. Fragonard, Natoire, Bouché, the director of the Academy, are among the foremoſt of theſe. Their hiſtory belongs rather to that of French painters than of our preſent ſubject. They are, however, too much mixed up with the hiſtory of eighteenth century furniture not to find mention in a ſketch like the preſent.

Other artiſts, ſuch as Delafoſſe, Lalonde, Cauvet and Salembier deſigned arabeſques, decorative woodwork, and furniture. The deſigns of many of them are ſtill extant. Cauvet was intended for a lawyer, but preferred the vocation of an artiſt in this ſpecial branch of the profeſſion. He was taken up by Monſieur, the king's brother, to whom he dedicated a book of

Digitized by Google

his deſigns. Four tables with ſilver-gilt mounts of his deſign were made for the queen's houſe of the Trianon, and afterwards removed to the favourite reſidence of the emperor Napoleon at St. Cloud. Robert and Barthélemy were ſculptors and bronze workers who made mounts for furniture, and engravers. Meiſſonier, Oppenord, Queverdo worked in the ſame way. Hubert Robert, a painter, helped Micque in all the decorations of the Trianon.

Two or three cabinet makers have tranſmitted a great name, though little ſeems to be known of their hiſtory. Of theſe Rieſener and David Roentgen were *ébéniſtes*, or workers in fine cabinet making. The deſignation is taken from the ebony and other exotic woods, which had come into uſe in Europe from the end of the ſeventeenth century ſubſequently to 1695, when the Dutch ſettled in Ceylon. Though ebony had been imported by the Venetians from the ſixteenth century it had been in uſe in Italy only for very coſtly productions. Towards the end of the ſeventeenth century the Dutch merchants had begun to import the fineſt qualities of this wood into Holland. The French obtained ebony from Madagaſcar, but in very ſmall quantities. After the ſettlements at Ceylon we find it introduced into Europe on a larger ſcale. There are green and yellow varieties, but the black wood is the moſt valuable, and Ceylon is the country in which the greateſt quantities are produced. Much old carved ebony furniture, mainly chairs made in Ceylon, are to be found in old Engliſh houſes. Such furniture moſtly dates from the early years of the Dutch occupation. French woodworkers in exotic woods were called *ébéniſtes*.

Rieſener uſed tulip (*liriodendron tulipifera*), roſewood, holly (*ilex aquifolium*), maple (*acer campeſtre*), laburnum (*cytiſus Alpinus*), purple wood (*copaifera pubiflora*), &c. Wreaths and bunches of flowers, exquiſitely worked and boldly deſigned, form centres of his marquetry panels, which are often plain

Digitized by Google

ſurfaces of one wood. On the ſides, in borders and compartments, we find diaper patterns in three or four quiet colours. Theſe conventional ſides or corners of diaper work help to give point to the graceful compoſitions that form the principal feature in his marquetry. Cheſts of drawers and cabinets are ſometimes met with in ſnake wood and other varieties of brown wood,[19] of which the grain is waved or curled without marquetry. The name of Rieſener is to be found ſtamped ſometimes on the panel itſelf, ſometimes on the oak lining of the pieces of furniture made by him. There are good examples of Rieſener work in the royal collection at Windſor, in the Hertford collection, and in thoſe of baron Rothſchild, the Marquis of Conyngham, and others.

A number of exceptional examples of Rieſener's cabinets are deſcribed in the Appendix. The beſt pieces are from the Hertford collection, now belonging to Sir Richard Wallace. The largeſt and moſt impoſing of theſe is the rounded bureau or ſecrétaire, made for Staniſlaus, King of Poland. It is beautifully inlaid on the top, ends, and back with deſigns emblematic of the ſciences, &c., and with buſt heads. The letters S. R. are inlaid on a broad band of decoration that runs round the lower portion of the bureau. A ſimilar piece of furniture with gilt bronze candle branches by Gouthière, on the ſides, is now in the Louvre. Both are ſigned. The particulars of theſe ſignatures are given under the names of the artiſts in another ſection.

David Roentgen was born at Niewid, near Luneville, in which latter city he worked as a cotemporary of Rieſener, but younger

---

[19] Snake wood, or letter wood, heart wood of the Piratinera Guianenſis (Aublet), belongs to the order of bread fruit tree. It is found ſparingly in the foreſts of Britiſh Guiana, grows to a height of ſixty or ſeventy feet, with a diameter of from two to three feet. The outer layers are white, but the heart wood, rarely exceeding ſeven inches in diameter, is dark brown with very dark, almoſt black ſpots, regularly diſperſed and almoſt reſembling old black letter.—Chamber's Cyclopædia.

Digitized by Google

by ſome years in age. He alſo made marquetry in lighter woods and of rather a gayer tone than thoſe of Rieſener, and pieces by him are deſcribed in the Appendix. Both of them often worked in plain mahogany, and in ſuch caſes truſted for the effectiveneſs of their pieces to the excellence of the mounts of chaſed and gilt metal by their contemporary, Gouthière. In his light marquetry David uſed various white woods. Pear (*pyrus communis*), lime (*tilia*), and light-coloured woods were occaſionally tinted with various ſhades by burning. This proceſs, originally effected by hot irons, is better and more delicately managed by hot ſand. Only browns and dark ochrous yellows are obtained by this means, and the more delicately toned marquetry is without hues of green or blue. Thoſe tints, however, can be obtained by ſteeping the wood in various chemical ſolutions.

As a maker of gilt bronze furniture mounts, Gouthière had a wide reputation. He belongs to the period of king Louis XVI. With him Rieſener and David worked in concert; all their beſt pieces are finiſhed with the mounts of Gouthière. Among examples in this country is the cabinet, ſaid to have been a wedding preſent to one of the Bourbon princes, in the royal collection at Windſor. No ſignature has been diſcovered on this piece, but the exquiſite modelling of the flower borders, the metal mouldings and mounts, and the crown ſupported by figures of cupids that ſurmounts the whole, leave us in no heſitation as to its authorſhip, and the ſame may be ſaid of many other pieces deſcribed in the Appendix. His ſignature appears on a clock in the Hertford collection.

Gouthière modelled and chaſed up ſimilar work for carriages and mounts for marble chimney pieces, ſuch as that in the boudoir, No. 1736. '69. The gilding on theſe mounts is ſo good and has been laid on ſo maſſively that the old metal work has in general ſuffered no ſubſtantial injury down to our own times, and can be reſtored to its original luſtre by ſoap and

Digitized by Google

water. Indeed, the fine old work dating from the two previous reigns by André Boule and other artiſts, after the deſigns of Berain, has ſuffered little. The Boule clocks, with arched glaſs panels in front, with ſpreading ſupports and figure compoſitions on the top, have in moſt caſes come down to us clothed in their original water gilding, eaſily to be cleaned though looking black when they have been long left to neglect.

During the reign of Louis XVI. beautiful furniture was made by Gouthière with gilt mounts and ſquare plaques or plates of Sèvres porcelain, painted expreſſly to form panels for ſuch pieces; there are cabinets of this kind in the Queen's and Sir R. Wallace's collections. Gouthière and Rieſener continued to work for the court and in the Trianon down to the very end of the peaceful days of the French Queen's reign. They probably lived to the end of the laſt century. Pieces by any of theſe makers command very high prices. The Hertford collection is perhaps richer than any other in exiſtence in examples of French art of this kind.

Contemporaneous with Rieſener in France was the Italian maker of marquetry, Maggiolino. In Florence, Venice, Milan, and Genoa, cabinets and commodes of marquetry were produced. German cabinet-makers produced the ſame work all through the earlier part of the century. Bombé or curved furniture was alſo produced by the Germans with great, we may almoſt ſay with extravagant, ſkill. To maintain mouldings on the angles of theſe curved and waving ſurfaces is a feat in workmanſhip of difficult attainment, and German cabinet-makers ſeem to have taken delight in exhibiting ſuch ſkill. It has been impoſſible, as yet, to collect any catena of German maker's names during the eighteenth century. The quaint work of the minute carvings in box and other hard woods ſo ſkilfully carried out during the times of the immediate pupils of Dürer and the ſchool of hard-working, well trained artiſts who ſucceeded him, was then no longer produced. The

Digitized by Google

deſolating wars that ſwept all this portion of Europe during the days of Louis XIV. and Frederick the Great ſeem to have exhauſted the country, and worn out the ancient induſtry of the cities. Guilds died away, the men who compoſed them being required for the exigencies of war, and the wealth of the inhabitants was ſo reduced that the leiſure to enjoy and even the means to buy fine productions of art exiſted no longer.

17. *Engliſh Furniture during the ſame Period.*

Few writers have done greater ſervice to the ſtudy of Engliſh art than Horace Walpole; and few collectors have had the opportunities he enjoyed a century ago.

Strawberry Hill was filled with a collection of mediæval, renaiſſance, and later works of art of every deſcription. Few private collections have ever ſhown ſo wide a ſympathy on the part of the collector with beauty in every kind of form, or a juſter knowledge and judgment. It is to be borne in mind that in Walpole's day any kind of feeling for the arts of the Middle Ages was a matter of contempt or deriſion; yet numbers of our old caſtles and manſions now in ruins were then complete or little altered. A taſte grew up for pictures of the ruins of mediæval buildings and for making ſham ruins, in conſequence of which ſome old feudal buildings were unroofed, and others pulled about and damaged. Armour ſtill hung over the tombs of the old knights in many of our village churches, and tattered banners waved on the mildewed walls. Horace Walpole ſtands alone in his appreciation of the paſt glories of Engliſh art, whether of the architect, glaſs painter, image maker, or armourer. A lively paſſage, alluding to the contract for the roof and the glazing of King's College chapel, Cambridge, commemorates his value for theſe art traditions. "As much," he ſays, "as we imagine ourſelves arrived at higher perfection in the arts, it would not be eaſy for a

Digitized by Google

maſter of a college to go into St. Margaret's pariſh, Southwark, to *beſpeak* ſuch a roof as that of King's College, and a dozen or two of windows ſo admirably drawn, and order them to be ſent home by ſuch a day, as if they were beſpeaking a chequered pavement."[20]

A certain ſort of revival of Gothic deſign took place in England about this period. Walpole himſelf erected cuſped arcades and panelled work at his own houſe at Strawberry Hill. He had a genuine love for mediæval art, but no detailed knowledge. Later in the century feeble attempts at Gothic woodwork were made here and there; but there was little national taſte in furniture apart from a cloſe imitation of French faſhions.

A greater change was produced by Sir William Chambers, the architect of modern Somerſet Houſe. He publiſhed a book on civil architecture and room decorations, and introduced fanciful gardening. In this latter reſpect there had been no change ſince the time of Le Notre, who had laid out the gardens of Verſailles, and was employed by Charles II. in St. James's Park.

Another name connected with furniture has been already mentioned, that of Thomas Chippendale. He publiſhed his book of deſigns in 1764, with the object of promoting *good French deſign* in this field of art. This contains the ſides of rooms, looking-glaſs frames, chimney fronts, &c. He and his contemporaries deſigned tables, cabinets and moveable furniture of every deſcription, including carriages, on which, indeed, furniture deſigners of all periods were employed. Chippendale and his ſons or aſſiſtants produced frames and cornices for gilding ſo different from his well-made wardrobes, &c. that there muſt have been more than one of the family engaged in deſigning and ſuperintending theſe diſſimilar kinds of objects. He is a repreſentative maker. The ſon has been

[20] Walpole, Anecdotes of Painting, i. 178.

Digitized by Google

ſometimes credited with the mahogany woodwork of which delicacy and exactneſs are the characteriſtics, and which ſeems to have ſo little in common with fantaſtic Chineſe work of the glaſs frames then in faſhion, or the elegant but diffuſe carving to be ſeen in No. 238*f*. '55. of the collection. When Sir William Chambers came to England to ſettle as an architect and architectural decorator, he was accompanied by John Wilton, Giovanni Battiſta Cipriani, and Capitſoldi, a ſculptor and modeller of metal work. At the ſame time, or ſhortly after, Angelica Kauffmann, a Swiſs artiſt, came to England. Wilton was employed in deſigning carriage and other furniture decorations. Satin wood, *Ferolia Guianenſis*, came into faſhion in England during the laſt half of the century. Cipriani and Angelica Kauffmann both painted medallions, cameo ornaments and borders on table tops and fronts, harpſichord caſes, &c. made of ſatin wood or coloured in the manner of the Vernis Martin work, of which the reader will find examples in Nos. 635. '70, 349. '71, and 322. '71 of the Muſeum collection. The former decorated Carlton houſe.

Mathias Lock, with whom was aſſociated a cabinet maker named Copeland, publiſhed deſigns of furniture of every kind. A ſemi-claſſic Pompeian or Roman arabeſque feeling runs through the ornamentation of theſe pieces of furniture. They are light in make, often elegant, and more or leſs follow the taſte prevailing in France and Italy. All theſe artiſts and workmen reflect the general ſtyle in decoration introduced by Sir William Chambers, alſo learnt from the ſame ſources.

Another name connected both with architecture, furniture, deſign, and decorative arts of all kinds, was that of Adam. Robert Adam was of Scotch extraction, and travelled in Italy. He gave deſigns for Carlton houſe; built many private houſes, that of the Society of Arts, in John Street, Adelphi, of the whole of which block of buildings Robert and his brother James were projectors and architects. Portland Place was de-

Digitized by Google

ſigned by James Adam. Furniture, carriages, ſedan chairs, and plate[21] were amongſt the objects for which Robert, perhaps both the brothers, gave deſigns. Claſſical capitals, mouldings and niches, circles and lunettes, with ſhell flutings and light garlands, were favourite features in their façade ornaments. Derby houſe, in Groſvenor Square, now deſtroyed, of which the deſigns are publiſhed with full details of the interior decoration, contained examples of the fire-places, ceilings, cornices, arabeſque wall decorations in ſtucco, by Robert Adam. The ſideboards, buſt terms (or pedeſtals), urn-ſhaped knife boxes; the chairs, commodes, &c. were all deſigned to accord with the architectural decorations. Poliſhed ſteel fire-grates belong to this period, and we believe to the authorſhip of the brothers Adam.[22]

A cabinet maker named A. Heppelwhite, with his aſſiſtants, (Heppelwhite & Co.), publiſhed in 1789 a complete ſet of deſigns for all ſorts of reception room and bed room furniture. We ſee in theſe the mahogany chairs with pierced ſtrapwork backs, library and pedeſtal tables, mechanical deſks and bureaux, which continued in faſhion during the early years of this century. Fanciful faſhed glaſs doors cloſed in the book-caſes; interrupted pediments and pedeſtals provided ſpace for buſts round the tops of theſe caſes. Fluted legs, and occaſionally lion-headed ſupports, uphold the tables and chairs. Knife caſes to ſet on the ſideboard, and urn ſtools for the breakfaſt table, are among theſe deſigns. Tea cheſts and tea caddies indicate that tea was then coming into general uſe. Thomas Sheraton, another cabinet maker, publiſhed towards the end of the century a complete "Dictionary" of his trade. His deſigns, like thoſe juſt mentioned, embrace beds, ſofas, &c. Mechanical dreſſing and waſhing tables, very ingeniouſly con-

[21] A piece in the Muſeum Collection, No. 55. '65, is deſigned by Robert Adam.

[22] For plates, *ſee* Works of the late R. and J. Adam. Fol. 1822.

Digitized by Google

trived, were among his productions. We meet with theſe ſtill. They are of Spaniſh mahogany, and admirable workmanſhip. The ſtructure of all theſe pieces was light and ſtrong. Time has had little effect on work in wood ſo well ſeaſoned and on pieces put together in ſo workmanlike a manner.

Excellent bronze clock and furniture mounts were made in England during this period. The Chineſe garden taſte of Sir William Chambers, which affected all the decorative art of furniture deſigns, probably gave an additional impulſe to the manufacture of "Japan" work, lacquer ornamentation already alluded to.

Marquetry of a national character, chiefly following the architectural ornamentation of Robert Adam, was made by many cabinet makers. The woods are leſs ſhowy and the deſigns leſs floral and free than the good French work of the period. Still it is elegant and always thoroughly firſt-rate as to workmanſhip. The knife caſes (Nos. 352–3. '70) will illuſtrate both the deſigns and the workmanſhip.

The French Revolution put a complete ſtop to the old arts of domeſtic life in France. As in the ſixteenth century, ſo in the eighteenth the new ideas ruſhed extravagantly in the direction of republican antiquity and Roman taſte and ſentiment. It was under the empire, after the Italian wars and the Egyptian expedition, that the means and taſte for expenditure upon civil furniture and decorations revived, with an aſſumption of claſſicaliſm. The art of the time, however, inſpired by the hard paintings of David, is but a dry and affected attempt at a freſh Renaiſſance. In furniture mounts, chairs, &c. of affected claſſical deſigns, it is known as the art of the "empire." It affected this country as ſoon as the return of peace opened the continent to Engliſh travellers. Architectural decoration under the regency was at a low ebb. Furniture and room decorations were deſigned after claſſical ideals. We ſee chairs and tables following the deſigns on antique vaſes and baſ-

Digitized by Google

reliefs. It is probable that collectors, such as Sir William Hamilton and the members of the Dilettanti society, sensibly affected the public taste.

James Wyatt, the architect, had, during the last quarter of the preceding century, rebuilt or cleared out many of our mediæval churches and houses, and took to designing a sort of Gothic for room decoration and furniture. Sir Jeffrey Wyatt or Sir Jeffrey Wyattville (as he became) was the designer of great changes at Windsor castle, under George IV. The author of the Waverley novels must be credited with a considerable share in the "Gothic" revival, which affected furniture as well as architecture. Pugin designed some of the flimsy Gothic furniture of Windsor castle. At a later period of his life he did much, both as a designer and a writer upon art, to turn attention to the principles on which mediæval designs of all kinds were based. The collections of the Musée des Thermes, at the Hôtel De Cluny in Paris, formed and left to the nation by the late M. A. Du Sommerard, as well as the published works of eminent living writers and critics, both indicated the progress of French taste in this direction and helped to promote it amongst our neighbours.

We are now, perhaps, returning to Renaissance art in furniture, but it must be acknowledged that collections such as those now exhibited by Sir Richard Wallace; the Exposition Retrospective in Paris in 1865 (in which many of those objects were included); the loan exhibitions of 1862 in London, and that of Gore House at an earlier period; not to speak of the great permanent collection of which these pages treat, will and must contribute to form the public taste in regard to art of this kind.

In the review we have made of what may be called the household art of so many ages, our attention has been called to excellence in many forms, and it would be difficult to assign an absolute superiority to the artists of any one generation,

Digitized by Google

conſidering what countleſs beautiful objects have been made for the perſonal uſe and enjoyment of men. The ſculptured thrones of ivory and gold, the ſeats and couches of bronze overlaid with gold and damaſcened with the precious metals, the inlaid chariots, precious cheſts, and jewelled caſkets of antiquity; the imagery, the ſhrines, ſeats, and carved work of the middle ages; the wood ſculpture, tarſia, pietra dura, damaſcening and the endleſs variety of objects produced during the days of Leonardo, Michel Angelo, and Raphael, down to the carving of Gibbons, and the ſplendid productions of Boule, Rieſener and the reſt, are all excellent.

We do not venture in theſe remarks to call one claſs of productions finer than another where the differences are ſo great and perfection of various kinds has been attained in each. But theſe productions when at their beſt have reſulted from the utmoſt devotion of mind and time on the part of trained artiſts; and the higheſt art can never be cheap, neither can any machinery or any facility of mechanical production become ſubſtitutes for art. Beauty which is created by the hand of man, that which we call art, is not the clever application of mechanical forces or of ſcientific inventions, but is brought to light, whether it be a cabinet front or the Venus of Milo, often with pain, always by the entire devotion of the labour, the intellect, the experience, the imagination and the affection of the artiſt.

Digitized by Google

CHAPTER II.

T is intereſting to trace the changes that the more common and neceſſary pieces of furniture have undergone during ſucceſſive hiſtoric ages. The ſocial life of ancient times, even of the Middle Ages, which come ſo much nearer to us in point of years, differs from that of our own in its whole aſpect. Nothing can be more unlike London as we now know it than the ſame capital, ſay as lately as in 1485, in which year King Henry VII. was driven into London *in a cloſe carriage*, very different from the comfortable ſpring carriages of our own day, to be crowned at Weſtminſter. Such a conveyance was then unuſual except for the women or the family during long journeys, and it was uſed on this occaſion becauſe of the uncertainty of the cautious Lancaſtrian prince as to the reception he might meet with. London was a labyrinth of narrow ſtreets, the upper ſtories of the houſes built of oak timber, with carved brackets and vanes of beaten iron, every particle of which has diſappeared. The Tower, the Bridewell, and other ancient manſions were then royal or feudal reſidences, richly furniſhed; ſerved or defended by troops of idlers ſerving as armed followers when occaſion required. The River Thames was the great highway between the city and the court at Weſtminſter, uſed by great ſtate officers in their country houſes at Lambeth or Chelſea, and the Royal Navy was laid up in the creek ſince known as the Fleet ditch.

Yet though ſome perſonal habits may have changed places in daily life with others, the wants of men remain the ſame in the nineteenth as in the third century and as in the nineteenth B.C., climate and ſoil conſidered. Hence ſuch objects as beds, chairs, tables, cheſts, dreſſers, wardrobes or cabinets, carriages

Digitized by Google

or litters, have been uſed through all theſe ſocial changes, and though vaſtly altered in appearance have, nevertheleſs, maintained a certain identity. With a ſummary of the changes of form and methods of decoration of a few of the principal objects of perſonal uſe we conclude our hiſtorical ſketch of furniture.

Bedſteads and Couches.

Beds ſerved often in antiquity and in the middle ages, and have ſerved at all times, almoſt as much for ſitting or reclining by day as for ſleeping on at night.

To what has been ſaid on the ſubject of antique beds in Chapter I. little need be added. The Egyptian bed and the pillow or crutch, of wood or more valuable materials, have been deſcribed. Examples of the crutch are numerous in the Britiſh Muſeum and in the Louvre.

"The Egyptians had couches," ſays Sir G. Wilkinſon, "but they do not appear to have reclined upon them more frequently than modern Europeans, in whoſe houſes they are equally common. Like the *early* Greeks and Romans, the Egyptians were accuſtomed to ſit at meals; for, as Philo juſtly obſerves, when Joſeph entertained his brethren, he ordered them to *ſit* according to their ages, the cuſtom of reclining at meals not having yet been introduced.

"The couches appear, alſo, to have been intended as *bedſteads;* and it is not impoſſible that they were intended to ſleep on at night, and in the daytime, a rich covering being ſubſtituted for the bedding, they were readily transformed into an ornamental piece of furniture.

"The ottomans were ſimple ſquare ſofas without backs, raiſed from the ground nearly to the ſame level as the chair. The upper part was of leather, or of cotton ſtuff, richly coloured, like the cuſhions of the fauteuils, and the box was of wood painted with various devices and ornamented with the

Digitized by Google

figures of captives, who were ſuppoſed to be degraded by holding ſo humiliating a poſition. And the ſame idea gave them a place on the ſoles of ſandals, on the footſtools of a royal throne. On the walls of the palace at Medeenet Haboo, in Thebes, their heads ſupport ſome of the ornamental details of the building.

" They alſo reclined and ſlept on carpets, which have been mentioned by Homer and Diodorus as a very early invention." [23]

The early λέχος of the Greeks was covered with ſkins, over the ſkins with woollen blankets, ῥήγεα and χλαῖναι: ſometimes a linen cloth or ſheet was added. The fineſt coverlids were from Miletus, Carthage, and Corinth. Theſe varied in the ſoftneſs of their woollen texture and the delicate diſpoſition of the colours. Later Greek beds had τόνοι, girths of leather or ſtring; κνάφαλλον, a mattreſs; προσκεφάλειον, a pillow; in Latin it is called *culcita.* Horace alludes to the *cubital,* or elbow cuſhion of a dandy of his time.

The Roman bed had the ſide by which it was entered open, *ſponda;* the other was protected by a ſhelf, *pluteus.* The mattreſſes were ſtuffed with herbs, in later times with wool or feathers. The covers were called *ſtragulæ* and *periſtromata.* Precious counterpanes embroidered with gold were occaſionally uſed, called Attalica, becauſe firſt uſed at the court of Attalius.

Canopies or frames for curtains, in one form or another, have always been neceſſary adjuncts to beds.[24] Teſters were placed on cradles, with gauze curtains to keep off flies. A line from Martial, " Quid torus à Nilo, quid Sindone tinctus olente," [25] has been thought by ſome to apply to the uſe of

[23] The στρωμνὰι πολυτελέσταται, mentioned by Diodorus as ſpread for the ſacred animals of Egypt, are ſuppoſed to have been carpets. Lib. i. 34. Sir G. Wilkinſon, Anc. Egypt.

[24] Judith, x. Eſther, i.

[25] Martial, ii. 16, but the paſſage is variouſly read.

Digitized by Google

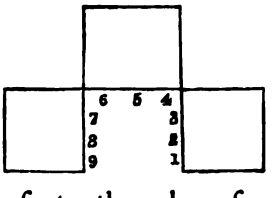
curtains ſoaked in eſſences, that the ſmell of them might keep off the flies.

Lecti ſperulati, for *ſphærulati*, i.e., on wheels, were in uſe for the ſick in claſſical and mediæval times. *Grabatum*, a low and portable bed, with mats for bedding. This is the expreſſion uſed in the Greek of St. John's Goſpel, tranſlated "take up thy bed and walk." The word is of Macedonian origin. *Scympodium* referred to a bed which was a ſort of chair and leg-reſt combined.

Triclinium.

Beſides beds and ſtools uſed in antiquity, as in our own times, we find amongſt the ancients the habit, unknown ſince, of reclining on the left elbow at meals. And alluſion has been made to the word *triclinium*, a ſeat for nine perſons, the correct number at a Roman feaſt. It became the cuſtom even to repreſent the gods—the *Dii majores*, or greater gods—as ſo reclining. Their images were placed on ſeats draped and provided with cuſhions, *pulvinaria*. The proceeding or ceremony was called a *lecti ſternium*, preparation of the bed, and food and wine were put before them. Three ſuch ſeats in white marble are preſerved in the Glyptotek, at Munich. The goddeſſes were repreſented ſitting in chairs in earlier times, as men alone were ſuppoſed to recline at the feaſt.

The Greeks of later times uſed couches or ſofas, or raiſed platforms, much as the Romans did, with two perſons only on each, and the places of honour ranged from right to left of the firſt. The Romans called the conventional arrangement the *triclinium*. The accompanying woodcut repreſents the plan of a *triclinium*, the gueſt reclining on the left elbow, the faces of each were directed from No. 1 to No. 3, 4 to 6, and ſo on. Theſe numbers and poſitions indicated a ſort of ſuperiority,



Digitized by Google

or a higheſt, middle, and loweſt to every table. A paſſage from Horace,[26] often quoted, enumerates the gueſts in this order. Fundanius, who was at the top, giving an account of a dinner to his friends, ſays:—

"I ſat at the top, Viſcus Thurinus next to me; Varius, if my memory ſerves me, below him; Vibidius along with Servilius Balatro, whom Mæcenas brought as humble companions. Nomentanus was above, and Porcius below the hoſt himſelf."

The numbers indicate the rank of each gueſt, ſummus, medius, infimus; the table was in the middle, either on a level with the couches (without conſidering the cuſhions) or below them.

The ſides Nos. 1, 4, 7, were ſometimes protected by a railing and cuſhion for the back of the outſide gueſt, whoſe poſition Roman conviviality might have endangered.[27]

The beds of the early middle ages in England had teſters, with curtains to keep off flies; often of valuable material. Theſe ſlid on rings on an iron rod. Sometimes the rod, with a frame to ſuſtain it, was on one or on three ſides of the bed, and the teſter wanting. Sometimes the beds were ſlung on uprights, as cots are at ſea. No great expenſe was incurred in the framework till the fifteenth and ſixteenth centuries. The ſplendour of ſtate beds, or thoſe of great people, conſiſted in the curtains. Theſe were of worſted or ſilk, embroidered in the form of tapeſtries, in ſome inſtances with gold. The curtains were occaſionally taken down, and hung up in churches on feſtivals. Indeed in the middle ages the curtains formed the moſt noticeable feature of the bed. The bedrooms were uſually low, and the timbers of the upper floors carved or painted. It was eaſy, therefore, to attach cords and hooks in the ceiling joiſts. Hence, in moſt manuſcript miniatures or

[26] Sat. ii. 8, 20, 23.

[27] For a complete account of the ſubject, *ſee* Dr. Smith's Dict. of Antiquities, &c.

Digitized by Google

mediæval pictures repreſenting ſcenes in which a bed is depicted —ſuch as the birth of the Virgin or of the Saviour, the death of the Virgin, or other like ſcenes—we find the teſter of the bed ſtrained by cords to the ſides of the room or to the ceiling, as in the accompanying woodcut. It was ſtrained over a wooden framework, and hung rather than ſupported. The curtains ran round this frame, as in our modern four-poſters; but we ſee them hoiſted out of the way during the daytime, not round a poſt, only raiſed out of reach.

The fineſt examples of bedſteads that can be called mediæval are French, and only met with in fragments, or more or leſs complete. We may refer the reader to the "Mobilier Français" of Viollet le Duc, for an idea of the ſumptuous carved oak bedſtead of the great palaces and hotels of France. It was a frame panelled down to the ground, often containing cheſts, drawers, preſſes, or other ſafe places under the ſleeper. The back reſembled more or leſs the reredos of an altar, or the great panelled preſſes that filled the ſides of ſacriſties. Four poſts ſupported the canopy or teſter, which was a frame of panelling. It was a traditionary propriety in England to carve on each of theſe a figure of one of the four Evangeliſts, in the words of a mediæval ballad, "Four Goſpellorus on the four pillorus,"[28] the four Goſpellers or Evangeliſts, one on each poſt. To this day, in retired parts of England, the country people uſe the expreſſion:

"Matthew, Mark, Luke, and John,
Bleſs the bed that I ſleep on," &c.

[28] "Sir Degrevaunt," in one of the Thornton romances.

Digitized by Google

Few old Engliſh beds have ſurvived, except in fragments. In the Muſeum will be found portions of poſts only, belonging to the mediæval period, and they are not earlier than the fifteenth century. (Under the word Woodwork, No. 8129. '63, &c.)

A bed of the fifteenth century is commemorated as having figured more than once in hiſtory. On the evening of the 20th of Auguſt 1485, King Richard III. mounted on a white horſe (Surrey), rode into Leiceſter, armed with the ſame ſuit of bright plate that he had worn at Tewkeſbury. He ſlept at the principal inn of Leiceſter, ſince known as the Blue Boar, becauſe the caſtle was out of repair and uninhabitable. He ſlept on a bed, the under part of which formed his military cheſt, and the diſcovery of the treaſure a century afterwards occaſioned a barbarous murder.

Hutton, in his "Battle of Boſworth Field," thus deſcribes the old houſe and its appurtenances: "In the Northgate Street yet ſtands a large, handſome, half-timber houſe, with one ſtory projecting over the other, formerly an inn, the Blue Boar; hence an adjoining ſtreet derived its name, now corrupted into Blubber Lane. In one of the apartments Richard reſted that night. The room ſeems to have been once elegant, though now in diſuſe. He brought his own bedſtead, of wood, large, and in ſome places gilt. It continued there two hundred years after he left the place, and its remains are now in the poſſeſſion of Alderman Drake." (What has become of them?) "It had a wooden bottom, and under that a falſe one of the ſame materials, like a floor and its under ceiling. Between theſe two bottoms was concealed a quantity of gold coin, worth about 300*l.* of our preſent money, but then worth many times that ſum."[29]

---

[29] The fact of the tranſport of the bed by Richard is open to doubt. Additions were made to it in the time of Queen Elizabeth; none of the coin found in it, however, was of any later mint than that of Richard III. Knight's Shakeſpeare, Nichols' County of Leiceſter, *vol.* i.

Digitized by Google

It is ſaid by Pennant that a ſtump bedſtead preſerved in Berkeley Caſtle, in the room in which Edward II. was murdered, is the ſame on which the murder was committed. Fine examples of the Tudor bedſteads are preſerved in the old bedchambers of the caſtle.[30]

---

[30] A curious manuſcript of court ceremonials gives us the following exact directions for making the bed on which His Majeſty King Henry VII. was wont to ſleep, when at home with court etiquette about him :—

"Item, in makinge of the King's bedde :— Furſte a yoman or a grome of the wardrope muſte bringe in the ſtuffes, and y^e^ curteyns muſte be drawene, and a gentilmane uſchere muſte hold the curteyns togeder, and the ſid(e) curteyns and the foot curtens; then muſt ij ſquyeres for the body ſtond at the bedde's hed, on ey (either) ſid one and ij yomen of the crowne at the bedde's fete unto the threſſed on and all the ſtuf be laide ſawe (ſafe) at the bedd's fete on a carpet be for the yomen of the ſtuff (till the contents of the palliaſſe are entirely remade); then a yoman of the crowne or of the chambre *to lep upon the bedd and roll hym upe and dowu and aſſay the litter;* the paliaſſe was looſſely filled, and the ſtraw or leaves remade daily; then yomen to ly down the canvas agayne; then ly on the fether bed and bet it welle and make it euque (even) and ſmothe; then ſhalle the yoman of the ſtuffe take the *ffuſtian,* and take the aſſay (ſee that it is in good order), and caſt it upon the bedd; then ſhall ſquyeres for the body ley hond thereon, and yomen, and ley it ſtreight upon the bedd *without eny wrinkils;* and the ſhet in the ſame wiſe; then take bothe the ſhetes and the ffuſtian by the bordure and put them in vnder the fether bede at bothe ſides and at the feet alſo; then ly on the oyr (other) ſhete, and the ſquyeres for the body to take the ſhete and gadure (gather) it rounde in yr handes on ethere ſid the bedd and go up to the bedd's hed, and ſtrike down the bedd till they com doun twis or thris, and ſhake the ſhete at the bedd's feet and lay it faire or bred (broad) on the bedd; then ley on the toyr (t'other) ſtuff and ffuſtian above; yen take paire or ij of martrons (marten furs) and ley above; but firſt take a paire of ermyns and ley above (them); and then lay on the martrons; then roll down the bed the ſpace of an elne; then let the yomen take the pillowes and bete them well w^h^ y^r^ honnds (hands) and caſt them up to the ſquyeres for the body, and let them ley them on the bedd as it pleſſithe the King's grace; then take an hed ſchet of reynes, and ley yt on, and put the one ſide of the ſchet under the pillows and let the othere ſid be fulle; then take an hed ſchet of ermyne, and ley it on aboueno; then tak the oyr ſid of the hed ſchet (head ſheet) of reynes (linen from Rennes in Brittany) and ley it on lofte (over) on that; then the ſquyeres for the body to lay up the bed agayne on lofte on the pillowes then take a ſhete of reynes

Digitized by Google

In the town of Ware in Hertfordſhire is, and has long been, an inn under the ſign of the "Saracen's Head." "In this," ſays Clutterbuck "there is a bed of enormous proportions, twelve feet ſquare. The head is panelled in the Elizabethan ſtyle of arched panels, and a date is painted on it—1460." (This, however, is not authentic.) "It is of carved oak. The top is covered by a panelled teſter, ſupported on baluſter columns at the feet. The baſes of theſe reſt on a cluſter of four arches or ſupports to each column." The woodcut is from Shaw's Furniture. Of this bed, though alluded to by Shakeſpeare, Clutterbuck could find no authentic hiſtory.[31] In "Twelfth Night," Sir Andrew Aguecheek aſks Sir Toby Belch, "Will either of you bear me a challenge?" Sir Toby: "Go, write it in a martial hand; be curt (cruſty) and brief; it is no matter how witty, ſo it be eloquent and full of invention; taunt him with the licenſe of ink; if thou *thou'ſt* him thrice it ſhall not be amiſs, and as many lies as will lie on thy ſheet of paper, although *the ſheet were big enough for the bed of Ware in England.*"—Act iii. 2. "It is reputed twelve feet ſquare, and capable of holding twenty or twenty-four perſons; to

---

and cover the bed ouer and ouyre every ſide; then the uſchere to knyt the curtyns togedure and a ſquyere for the body to caſt holy water upon the bede; then the ſquyeres for the body and uſcheres and all othere y^{t} were at the making of the bedde, go w'out the trauerſe (partition) and y^{t} (there is) to be mete (ſerved out) for them, bred, ale and wyne, and then they to drink all to gedure goodly.—Ceremonies and Services at Court in the Time of Henry VII. From a MS. by Peter Le Neve, Norroy King of Arms, &c.

[31] Hiſtory of Hertfordſhire, *vol.* iii.

Digitized by Google

accommodate that number they muſt lie at top and bottom and the feet in the middle." [32]

To the Tudor and Jacobean period of heavy oak furniture ſucceeded the cuſtom of ſupplying the place of oak-panelled teſters and head-boards with rich hangings either of tapeſtry, cut Genoa, or Venice velvets and other coſtly materials, with oſtrich feathers or other ornaments on the angles. The royal beds at Hampton Court admirably illuſtrate this ſtately faſhion, as in the accompanying woodcut. More modern changes it is unneceſſary to trace.

Couches for reclining in ſitting rooms were, in the middle ages, rather

[32] Nare's Gloſſary.

Connected with beds and bed furniture was the cuſtom of preparing the beds and rooms of our queens in the middle ages, before the birth of royal children. Minute accounts have been preſerved of the regulations obſerved on ſeveral of theſe occaſions.

The following was the ceremonial obſerved with reference to Elizabeth of York, Queen of Henry VII., in 1489. "On Allhallows Eve the Queen took to her chamber in Weſtminſter." After Maſs and Communion, for which "the Earl of Saliſbury held the towels, the corners of which were golden, the queen was led on as before; when ſhe arrived at her own great chamber, ſhe tarried in the ante-room before it, and ſtood under her cloth of eſtate, then was ordered a void (deſſert) of refreſhments. Her chamber was hanged and ceiled with blue *cloth of arras*, enriched with gold fleur-de-lys. No figure ſubjects were allowed on the tapeſtry, 'being inconvenient for ladies in ſuch a caſe;' and for fear of any ſudden fright from 'figures which gloomily glare.' The pallet in the chamber had a canopy of velvet of many colours ſtriped with gold and garniſhed with red roſes; an altar furniſhed with relics, and a cupboard, the top covered with gold plate. When the queen had recommended herſelf to the good prayers of the lords, her chamberlain drew the traverſe curtains which parted the chamber, and thence forward no manner of officer came within the queen's chamber, but only ladies and gentlewomen after the old cuſtom." From the Cotton MS., quoted in Queens of England, iv. 43.

Digitized by Google

benches with cuſhions on them. In the ſeventeenth and eighteenth centuries we find the ſame ornaments that were uſed in chair backs extended to large frames ſo as to form them into couches, and the ſame plaited cane panels. In the laſt century, ſofas were ſometimes made in the form of ſeveral chair backs, with arms at each end, the backs being pierced work or framing made of bars in fancy ſhapes. This work was in mahogany or ſatin wood, or was painted after the faſhion of Vernis Martin work. In all caſes ſuch pieces were made to accord with ſuites of chairs, tables, &c.

Cradles have been made in many ſhapes. The moſt approved in antiquity was that of a boat, σκάφος, or a ſhield; in either caſe they could be rocked. The infant Bacchus is ſometimes repreſented in a corn fan.

In the fourteenth century the men of Ghent deſtroyed the houſe of the Earl of Flanders, according to Froiſſart, and all his furniture, including the cradle in which he was nurſed, which was of ſilver.[33] In our own day ſilver cradles are preſented to mayors of towns when a birth occurs in the family during their tenure of office. The moſt ſumptuous work of this deſcription of modern date is the cradle preſented to the empreſs Eugénie by the municipality of Paris. It repreſents an antique galley with the armorial bearings of Paris, ſplendidly decorated with enamel and metal mounts, chiſelled and gilt.

The cradle of Henry V. is ſtill preſerved in the caſtle of Monmouth.[34] It is in the form of a cheſt, much as the cradle in the Muſeum, No. 1769. '69. It ſwings on poſts, one at each end, ſtanding on croſſ-bars to keep them ſteady. Falcons or hawks, rudely carved, ornament the tops of the poſts. There

---

[33] Turner, Domeſtic Architecture, ii. 100.

[34] It is figured in Shaw's "Ancient Furniture."

Digitized by Google

is no higher portion as in the example in the Muſeum to ſupport a teſter.

A cradle of Turkiſh make, barrel-ſhaped, with pierced head and footboard, entirely covered with marquetry of mother-of-pearl, is now in the Loan Court of the Muſeum.

Chairs.

In the ancient Egyptian paintings at Thebes, and elſewhere, chairs are minutely repreſented like the throne or arm chair of the Greeks, each containing one perſon. Occaſionally they uſed ſtools and low ſeats raiſed a little above the ground. Some ſat croſſ-legged on the ground, though this is more rare, or kneeling on one knee. The men and women generally ſat apart, but in the ſame room. While converſing they ſat, and did not recline.

" Various forms of chairs occur in Egyptian ſculptures, repreſenting ſcenes of domeſtic life, and ſacred ſubjects. Some were, on the principle of our camp ſtools, furniſhed with a cuſhion or covered with the ſkin of a leopard or other animal, which could be eaſily removed when the chair was folded up. . . . The ſeat was frequently of leather, painted with flowers or fancy devices. . . . . Sometimes the ſeat was formed of interlaced work of ſtring, carefully and neatly arranged, which like our Indian cane chairs, appears to have been particularly adapted to a hot climate; but over this even they occaſionally placed a leather cuſhion painted in the manner already mentioned. Moſt of the chairs and ſtools were about the ordinary height of thoſe now uſed in Europe, the ſeat being nearly in a line with the bend of the knee; but ſome were very low, and others offered that variety of poſition which we ſeek in the kangaroo chairs of our own drawing rooms . . . . and, what is remarkable, the ſkill of theſe cabinet makers, even

Digitized by Google

in the early era of Joſeph, had already done away with the neceſſity of uniting the legs with bars. Stools, however, and more rarely chairs, were occaſionally made with theſe ſtrengthening members, as is ſtill the caſe in our own country; but the form of the drawing room fauteuil and of the couch is not degraded by ſo unſeemly and ſo *unſkilful a ſupport*. The back of the chair was equally light and ſtrong. It was occaſionally concave, like ſome of the Roman chairs. . . . The ſtools uſed in the ſaloon were of the ſame ſtyle and elegance as the chairs, and frequently only differed from them in the abſence of a back; thoſe of more delicate workmanſhip were made of ebony, and inlaid, as I have already ſtated, with ivory and rare woods; and many, as already obſerved, folded up, on the principle of our camp ſtools. Some of an ordinary kind had ſolid ſides, and were generally very low, and others with three legs, not unlike thoſe uſed by the peaſants of England, belonged to perſons of inferior rank." [35]

The claſſical curule chairs were made of ivory; ſometimes of ſolid and entire elephants' teeth, which ſeems to have been the typical idea of the ivory chair; ſometimes the ivory was veneered on a wooden baſe. The foot or point of the tuſk was carved into a head or beak.

This chair of office was placed in the chariot when the owner was driven out. It was uſed by kings, prieſts, conſuls, prætors, and ediles. It was called ἀνάκλιντρον by the Greeks. It is from this curved chair of ſtate that the mediæval chairs were derived, of which the form remained popular in Italy through the fifteenth and ſixteenth centuries. The mediæval name for this kind of chair was *faldiſtorium*, rendered 'faldſtool,' a ſtool or ſeat to ſupport the arms when kneeling,

[35] Wilkinſon, Anc. Egyptians.

Digitized by Google

or to act as a chair when ſitting, from the Saxon *falten*, to fold.

The earlieſt type of the architectural thrones or chairs of the middle ages is the ancient chair of St. Peter, kept in the Church of St. Peter at Rome, of which a woodcut is given in p. xlviii. It is now completely concealed by the ſeat or covering of bronze erected in 1667 by Bernini, out of the bronze taken from the Pantheon, the greater part of which was made into the Baldacchino or canopy over the high altar. It ſtands under what would be in our northern churches the eaſt window. Round this outer chair are grouped four of the doctors of the church, St. Ambroſe and St. Auguſtine in front; St. Athanaſius and St. John Chryſoſtom behind. A very exact drawing of the ancient chair, belonging to Mr. Halkett, was exhibited in the South Kenſington Muſeum four years ago. The chair is conſtructed of wood overlaid with carved ivory work and gold. The back is bound together with iron. It is ſquare with ſolid front and arms. The width in front is thirty-nine inches; the height in front thirty inches, ſhowing that a ſcabellum or footſtool muſt have belonged to it. The depth, from back to front, is twenty-two inches; height of the back fifty-two inches and three-quarters. The back is compoſed of little columns and arches of wood, with a pedimental top. In the front are eighteen groups or compoſitions from the Goſpels, carved in ivory, with exquiſite fineneſs, and worked with inlay of the pureſt gold. On the outer ſides are ſeveral little figures carved in ivory. It formed, according to tradition, part of the furniture of the houſe of the Senator Pudens, an early convert to the Chriſtian faith. It is he who gave to the church his houſe in Rome, much of which remains are covered by the church of St. Pudenziana. Pudens gave this chair to St. Peter, and it became the throne of the See. It was kept in the old Baſilica of St. Peter's, about

Digitized by Google

the ſpot where the Porta Santa now ſtands, by the ſide of the entrance doors. From thence it was moved to the oratory of Adrian I., where the ſeat of the grand penitentiary is now placed. It was then taken to the church of St. Anne, the old Sacriſty. Then to the preſent ſacriſty; to the chapel of SS. Servantius and Lambert, called the chapel 'delle reliquie.' Urban VIII. removed it to the Baptiſtery. Laſtly, Alexander VII. (Chigi) placed it where it ſtands, January 16, 1666.[36]

Some confuſion has been made between this celebrated piece of antiquity and another chair of St. Peter, which has led to doubts both of its antiquity and its Chriſtian uſe and deſtination.

This other chair of St. Peter, called that of Antioch, is preſerved in the old cathedral church of St. Pietro in Caſtello. Fragments only now exiſt, namely, the ſides and arms. A pillar or ſtile of marble, a portion of an old Mahometan monument brought from Sicily, has been worked in to form the ſeat, with parts of an inſcription, verſes from the Koran. Theſe verſes of the Koran led to various notable controverſies on the authenticity of the famous chair of St. Peter preſerved in the Vatican at Rome. According to tradition, this Venetian chair of St. Peter was a preſent from the emperor Michel, ſon of Theophilus (824–864) to the Venetian republic in recognition of ſervices rendered by the ſtate and the doge, Tradonico, or Gradonico, who died 864, or his predeceſſor, John Patrociaco, or as he is called Partecipagio, againſt the Mahommedan incurſions.

[36] Cardinal Wiſeman and the Cavaliere de Roſſi have both written to defend the ancient tradition of the chair againſt the opinions of ſome modern antiquaries. We ſhall offer no opinion on this ſubject, or whether parts of the chair are more ancient than the reſt. The reader will ſee the matter fully diſcuſſed and the chair illuſtrated by drawings of Fontana and others in "Two memoirs on St. Peter's Chair," &c. Vetuſta Mon. Soc. Antiq., 1870.

Digitized by Google

Another famous chair is alſo preſerved in Venice, viz., that of St. Mark, the patron ſaint of Venice. This chair is now kept in the treaſury of St. Mark's. It was originally kept behind the altar of the Sacrament at St. Mark's, and was transferred from that place under Andrea Gritti, Doge, in 1534. The chair was preſerved at Alexandria as that of St. Mark, the Evangeliſt, the apoſtle of Alexandria. From thence it was ſent to Conſtantinople, at the inſtance of St. Helena, mother of Conſtantine, the firſt Chriſtian Emperor. The Venetians, under Henry Dandolo, took Conſtantinople in 1204. Amongſt the fruits of victory was the chair of St. Mark and other relics. It was then brought to Grado, another iſland on the ſhore of the Adriatic, which was ſet up as the ſeat of the Venetian patriarchate. From thence it was transferred to Venice when the ſee of the Patriarch was removed to the capital, and was placed, as ſtated above, behind the altar of the Sacrament in St. Mark's. This removal took place between 1520 and 1534.

Anciently, this chair, like that of St. Peter in Rome, was covered with plates of ivory, carved panels probably fitted into frame pieces of wood as a covering to the ſtone. As it is now ſeen, however, the work is of oriental marble. It is a rudely ſhaped arm chair, with high back ſloping upwards in the form of a pediment, truncated and ſurmounted by a ſtone, cut into an imperfect circle or oval, and having an arm or volute like the reverſed angle-volute of a column projecting from the lower part of each ſide. On this ſtone are ſculptured croſſes before and behind. Each ſide theſe croſſes are figures: St. Matthew and St. Mark on the front, St. Luke and St. Paul at the back. They are known by the books they hold in their hands. On the main ſlab of the back is ſculptured a vine; beneath the vine the Immaculate Lamb.[37]

[37] La Cattedra Aleſſandrina, &c., by Pre. G. Secchi. Venezia, 1853.

Digitized by Google

The chair of St. Maximian, Archbiſhop of Ravenna, dates from the ſixth century. It is deſcribed in Mr. Maſkell's "Ivories." It is overlaid with ivory, and caſts of fragments can be ſeen among the fictile ivories of the Muſeum.[38]

A magnificent fourteenth century architectural chair of ſilver is preſerved at Barcelona. The ſupports repreſent window tracery. One large arch forms the front ſupport, being cuſped, and theſe cuſps again ſubdivided. The back and ſide form each a pair of windows, of two lights or diviſions, each with a circle above, the whole cuſped and having the foil leaves on the cuſps. The back is open tracery work, repreſenting three narrow windows, with two lights or openings each. They finiſh in three lofty gables, crocketed outſide and divided into tracery within. When Martin, king of Arragon, ſucceeded to the throne in 1395, he was abſent in Sicily, occupied in ſuppreſſing the rebellion againſt his ſon and daughter-in-law, ſovereigns of that iſland. After having reduced the Sicilians to obedience, he returned to the poſſeſſion of his own dominions, and landed at Barcelona in 1397. He made a triumphal proceſſion into that city, and on that occaſion he is ſaid to have uſed this ſilver chair.[39]

Chairs in England during the mediæval period were ſometimes made of turned wood. The chair known as that of Glaſtonbury is a ſquare board on two pairs of croſſ-treſtles, with a ſquare board for a back, held to the ſeat by ſloping arm pieces, ſhaped out to receive the arms of a ſitter. On the edges of the ſeat and back tenons protrude, long enough to paſs through mortices in the leg and arm pieces, which are pegged to keep them firm. Like the ſixteenth century curule

---

[38] Nos. *85* to *89* in Profeſſor Weſtwood's catalogue. The chair is figured by Du Sommerard.

[39] Shaw, Dreſſes and Decorations of the Middle Ages, *vol.* i.

Digitized by Google

chairs theſe can eaſily be taken to pieces for travelling. During the reigns of Elizabeth and James, high-backed chairs, richly cut and pierced, with wooden, afterwards with cane, ſeats were uſed and remained in uſe ſimplified and lightened (*ſee* No. 4882. '58 in the collection) during more than a century.

The Italian faſhion of chairs with plain frames, but padded and richly covered, of which handſome examples are at Knowle Park, was introduced early in the ſeventeenth century, when Genoa, Lucca, and Venice cut velvets were imported.

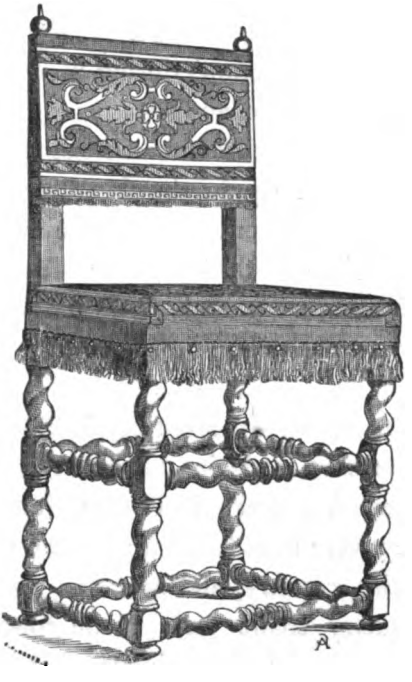
Chairs of cuir bouilli thick leather, ſtamped and faſtened with large braſs nails, were made in Spain and Portugal in the ſixteenth and ſeventeenth centuries. Some are in the Muſeum collection.

The uſe of marquetry was not confined to tables and cabinets. Rich chairs were made in this material (rarely in Boule) during the eighteenth century in France, Italy, and Holland, from whence they were introduced during the reign of William and Mary into this country, and light and very elegant yellow ſatinwood marquetry chairs were made towards the end of the eighteenth century. In ſome inſtances they were painted to accord with ſuch furniture as the dreſſing table, No. 635. '70. The uſe of mahogany for chairs, ſolidly made, and often delicately carved and admirably conſtructed, was general during the laſt century in England, mahogany having diſplaced oak for furniture of all kinds. Chippendale, Lock, Sheraton, and others, have been alluded to in connexion with work of this deſcription, and none of their productions ſurpaſs their chairs in workmanſhip.

The French carved chairs of the time of Louis XVI., covered with ſilk all but the legs and framework, painted white or gilt, were made to accord with the ſofas and carved woodwork of the rooms. One or two are placed for the preſent in the elegant little boudoir or ſitting room in the Muſeum. This example was followed, with certain national differences,

Digitized by Google

in England. The reader may ſee examples in Nos. 405. '72 and 407. '72, recently added to the collections.



Italian Chair. Early 17th century. No. 1537. '55.

Tables.

The antique Egyptian tables were round, ſquare, or oblong; the former were generally uſed during their repaſts, and conſiſted of a circular flat ſummit, ſupported, like the *monopodium* of the Romans, on a ſingle ſhaft or leg in the centre, or by the figure of a man intended to repreſent a captive. Large tables had, uſually, three or four legs, but ſome were made with ſolid ſides (as ſome from the tombs of Thebes), and though generally of wood many were of metal or ſtone; and they varied in ſize according to the purpoſes for which they were intended. Many were three-legged, the legs in a concave ſhape.

Digitized by Google

An antique marble table of Græco-Roman work is preſerved at Naples (Muſeo Borbonico) ſupported by a centaur in full relief at one end, and a ſea monſter, Scylla it is ſuppoſed, involving a ſhipwrecked mariner in the folds of her tail, with indications of waves, &c. round her body. Theſe figures ſhow on each ſide of the central ſlab as the Ninevite bulls do in the wall ſupports now in the Britiſh Muſeum.[40] Other Roman tables of larger dimenſions had three, four, or five ſupports of ſphinxes, lions, and the like.

In the Middle Ages, as has been ſaid in diſcuſſing that period, tables were generally folding boards laid on treſſels and moveable. The general diſpoſition of the dining table was taken from thoſe of abbeys and convents, and may be ſeen continued in ſome of our own colleges to this day. The principal table was on a raiſed platform or floor at the upper end of the hall, and thence called the "High" table. The gueſts ſat on one ſide only, as in the traditional repreſentations of the Laſt Supper, and the place of honour was the centre, the oppoſite ſide being left for the ſervice. The principal perſon ſat under a canopy or cloth of eſtate, either made for the occaſion, or under a panelled canopy curving outward and permanent, as may be ſeen in repreſentations of meals in numerous illuſtrated MSS. of the middle ages.

The round tower at Windſor was ſpecially built by Edward III., before the year 1348, to hold a round table, when he inſtituted or confirmed with much ceremonial, and with tournaments and feſtivities, the Order of the Garter,[41] or Knights of the Round Table. The chapter houſe of the order was deſigned to be two hundred feet in diameter.[42] The roof probably reſted on a central column in the manner of the cathe-

---

[40] A plate of this table is publiſhed in the "Chefs D'Œuvres de l'Art Antique" (i. 22), and in the deſcriptive Cat. of the Muſeo Borbonico.

[41] Auſtin and Sir H. Nicolas, i. 8.

[42] Stow: Sir H. Nicolas, *ib.*

Digitized by Google

dral chapter houſes of Saliſbury and other Engliſh churches, whether vaulted or of timber, and the hall was itſelf called the Round Table. At feaſts or chapters a round table was adopted to ſhow the equality of the members of the fraternity, and they ſat on the outer ſide only of the table, which ran round a circle with openings, leaving the inner ſide for ſervice. A large oaken table is ſaid to have been found ſome years ſince in the Round Tower, but we can find no notice of it at the preſent time.

Occaſionally mediæval tables in England were of ſtone or marble. Of the former material a table is preſerved belonging to the ſtrangers' hall at Wincheſter. Of ſome Engliſh tables the tops are made with two thickneſſes, the lower pulling out on either ſide to reſt on ſupports drawn from the bed. A table of this deſcription is preſerved at Hill Hall, Eſſex.[43]

A remarkable table of marble belonging to the middle ages was preſerved in Paris till the ſeventeenth century.[44]

Some tables of the ſeventeenth century, made in ſilver, are deſcribed under Nos. '68. 99, '68. 122, but ſuch coſtly objects muſt be conſidered as exceptional productions, and do not mark an adopted faſhion.

The greateſt change in tables, as in other furniture, was made by Boule and other marquetry artiſts of the ſeventeenth and eighteenth centuries in France.

In England during the laſt century mahogany tables with delicate pierced galleries round the edge, and ſimilar work to ornament the bed or frame, were made by Chippendale and his contemporaries. Many of them are light and graceful pieces

---

[43] Shaw's Ancient Furniture.

[44] "The great table of marble which is in this hall (of the Royal Palace in Paris), and is never removed, was covered with an oaken plank four inches thick, and the royal dinner placed thereon." Froiſſart, B. iv., Entry of Q. Iſabella of Bavaria into Paris.

"This table" ſays Sauval, Antiq. de Paris "was uſed at other times for a theatre, where the attorneys' clerks acted their mummeries. It was deſtroyed by fire in 1618."

Digitized by Google

of conſtruction. Others were maſſively made with *trapezophora* or goat-footed legs that bulge well beyond the lines of the table top, which in theſe caſes is often a ſlab of marble. The workmanſhip is admirable. Mahogany had then ſupplanted the uſe of oak for large tables. Surface painting was alſo employed on tables as on other furniture made in marquetry, as the dreſſing table, No. 635. '70, deſcribed in the collection.

A beautiful table made in Cochin China, No. 652. '69, deſerves mention for the elegance both of its form and of the inlaid work in mother-of-pearl on the top.

Cheſts, Cabinets, and Sideboards.

The wardrobe, both in the Roman houſe and the mediæval caſtle, was a ſmall room, ſuitably fitted up and provided with receptacles. It was under the charge of a ſpecial ſervant, and it was in it that during the middle ages tailoring, repairs and making up was carried on.[45]

Cheſts, coffers, and caſkets were alſo in uſe, and are fully deſcribed in numerous inſtances in the collection. Their beauty conſiſted in the painting, ſculpture, or inlaying of the ſurface. Shape and conſtruction have, in general, little intereſt.

---

[45] Fixed ſhelves and encloſed receſſes or cupboards were made after the renaiſſance to keep works of art, curioſities, antiquities, &c. "His Excellency (Duke Coſimo) has cauſed a room of conſiderable extent to be prepared on the ſecond floor of his palace, as a *continuation of, and addition to, the guardaroba;* around this room he has had cabinets arranged ſeven braccia high, and richly carved in walnut wood, intending to place within them the moſt valuable and beautiful works of art in his poſſeſſion; and on the doors of the ſame he is carving fifty-ſeven pictures, about two braccia high, and of proportionate width, to be painted in oil on the wood in the manner of miniatures. The ſubjects delineated are the Ptolemaic Tables meaſured by Don Ignazio with the moſt exact perfection and corrected according to the lateſt authorities; ſea charts of the utmoſt accuracy are added, the ſcale and degrees being adjuſted with all poſſible care, and having the ancient as well as the modern names," &c. Vaſari: The Florentine Academy.

Digitized by Google

All or moſt of the cheſts or coffers, however, imply as we have had occaſion to obſerve, moveability.

But the Renaiſſance cheſts were either mounted on ſtands or gave place to ſuch mixed ſtructures. In other words, moveability was no longer a requiſite, and cabinets of various forms that could be kept permanently in the hall or chamber, became the faſhion. They were large, important objects, were never moved, or carried abroad, deſcended from father to ſon, and were the monumental objects, as the panelled ſuperſtructure of the fireplace was, of halls and reception rooms.

Theſe pieces have various forms. When uſed in dining halls or rooms occaſionally ſo uſed, they were cupboards, dreſſers, or places with a ſmall receptacle to hold food, and a flat top with perhaps a ſtep or ſhelf above it to carry plate, candleſticks, &c. They are ſufficiently deſcribed under Sideboards in the collection. When uſed for receiving rooms or to hold dreſſes they were cabinets or wardrobes; when uſed for the conveniences of writing they are bureaux, ſécrétaires, or eſcritoires.

We have early notices of the uſe of cypreſs cheſts, perhaps cabinets, as ſome of them are fitted with drawers, in this country. John of Gaunt, in his will, 1397, ſpecifies 'a little box of cypreſs wood.'

In Memoirs of the Antiquities of Great Britain,[46] relating to the Reformation, in the Bodleian Library (Oxford), we find an account of church plate, money, gold and ſilver images, &c., delivered to Henry VIII: "Paid William Grene, the King's *coffer maker*, for making of a coffer covered with fuſtyan of Naples, and being full of drawers and boxes lined with red and grene ſarcynet to put in ſtones of divers ſorts, vi. *li.* xviij. *s.* ij. *d.*," by which we may gather ſomething of its coſtly conſtruction, "and to Cornelys the locke ſmythe for making all the iron worke, that is to ſay, the locke, gymours, handels, rynge to

[46] Antiq. Repertory, *vol.* i.

Digitized by Google

every drawer box, the price xxxvi. *s.* iv. *d.*" This was probably raiſed on a ſtand of ſome kind, in the faſhion of the Spaniſh cabinets, ſo as to bring the uſe of drawers for objects ſo ſmall within eaſy diſtance from the eye. The lining with ſarcenet ſhowing that they were kept to be looked at and ſhown from time to time. Earlier notices are found of "Sypres" coffers, but not coſting anything like the price here paid. Theſe were mere cheſts made of that wood for the purpoſe of preſerving dreſſes from the moth, as they were afterwards made of cedar with the ſame object.

It has been ſaid in the opening chapter that the cheſt mounted on legs formed the cabinet. In the caſe of ſome of the older Spaniſh cabinets in the collection, eſpecially Nos. 294. '70 and 4250. '58, they have ſtands or legs of much later date, ſhowing how the cheſt has actually *grown* into the more modern and uſeful cabinet.

The marquetry invented or brought to perfection by Boule, was diſplayed in greater magnificence on cabinets of various ſhapes than on any other pieces of furniture. The ſame may be ſaid of the marquetry cabinets in wood executed during the eighteenth century in France by Rieſener and David, with the help of the metal mounts of Gouthière and his contemporaries. In theſe fine pieces the interior is generally ſimple and the conceits of the previous century are omitted.

In the earlier part of the laſt century the bronze mounts, ſuch as can be ſeen, *e.g.*, on Lord Darnley's carriage (*ſee* Appendix), were well made in England, by foreign, and certainly alſo by native artiſts; but in England there was no modelling and chaſing equal to that of Gouthière at the ſame period. The brothers Adam, who did ſo much in deſigning furniture and metal work as well as architecture and interior decoration, originated good work for door handles and lock plates; but they do not ſeem to have deſigned ſolid metal mounts for cabinet-work, and French cabinets during the reigns of

Digitized by Google

Martincourt and his pupil Gouthière were unequalled in this reſpect.

Japan cabinets, made to order during the laſt century in China, or obtained through the Dutch from Japan, were frequently imported into England. The hinges and mounts were of ſilver or gilt metal, richly chaſed.

The bureau, eſcritoire, or office deſk, called in Germany Kaunitz after a princely inventor, was a knee-hole table, and no example can be pointed out more magnificent than the bureau made by Rieſener for Staniſlaus, King of Poland, in the Hertford Collection. It is deſcribed in the Appendix. Another example will be found, No. 138. '65, and with an upper portion for books and a lower cupboard, of German make, No. 4908. '58. Theſe tall bureaux were of general, almoſt univerſal, uſe in England during the laſt century.

Sideboards.

There are ſeveral ſideboards deſcribed under the names of *dreſſoir* or *dreſſoir de ſalle à manger* in the collection. They are ſmall cupboards and would be called cabinets but for the drawers half-way down, and the rows of the ſhelves on the top. They are of the ſixteenth century date. According to Willemin, the old etiquette of France, certainly that of Burgundy, preſcribed five ſteps or ſhelves to theſe dreſſers for uſe during meals for queens; four for ducheſſes or princeſſes; three for their children and for counteſſes and *grandes dames;* two for other noble ladies.[47]

In the middle ages, cupboards or dreſſers were mere covered boards or ſhelves againſt a wall on which plate was ſet out, and were made of three or four or more ſtages according to the ſplendour of the occaſion. The picture of the Marriage

[47] Willemin, *vol.* ii. *p.* 278.

Digitized by Google

in Cana, and many ſimilar compoſitions by Paul Veroneſe, ſhow theſe ſhelves, cupboards, or ſideboards covered with ranges of plates of gold and ſilver as, indeed, is not uncommonly done at great ſtate banquets at the preſent time. The cupboard dreſſer of more modeſt pretenſions was conſidered as a piece of dining-room furniture, though often ſhown in old MS. miniatures in rooms uſed alſo as bedrooms, and was uſed to hold lights when not wanted for uſe at meals. It was ordinarily covered with a piece of embroidery. Sometimes, but rarely, the dreſſer was of ſtone (marble).[48]

Before concluding theſe remarks on dining-room furniture, ſomething may be ſaid on painted roundels or wooden platters. There are in the Muſeum ſeveral ſets of theſe curious relics of the early ſixteenth century houſeholds, and a few remarks on theſe and other known ſets may not be out of place.

Though they have long ceaſed to be uſed for their original purpoſe, there remain in country houſes and collections of different kinds ſeveral ſets ſtill complete. They are uſually twelve in number. Sets have been made ſquare, but of theſe only ſingle examples, we believe, can be produced. They all ſeem to be of the date of the late Tudor princes. The three ſets in

---

[48] Robert Frevyll bequeaths, 1521, to his "ſon John a ſtone cobard in the hall." Teſtamenta Vetuſta, ii. 575. In an inventory of Henry VIII. is named—"Item, one large cuppbord carpet of grene cloth of gold with workes lyned with bockeram, conteyning in length three yards, iii. q'ters, and three bredthes." Harl. MS. 1419. f. 20.

In the herald's account of the feaſt at Weſtminſter, after the tournament held in Old Palace Yard on the occaſion of the marriage of Arthur, Prince of Wales, to Catherine of Aragon, "There was alſo a ſtage of dyvers greas and hannes (degrees and enhancings of height) for the cuppbord that the plate ſhulde ſtande inn, the which plate for the mooſt part was clene (pure) goold, and the reſidue all gilte and non ſilver, and was in length from the cloſet doore to the chimney." Antiq. Repertory, ii.

And when in a later reign Henry VIII. entertained Francis (Anne Boleyn, then a maid of honour to the Queen, being alſo there) at Calais, a cupboard of ſeven ſtages was provided and furniſhed with gold and ſilver gilt plate. A. Strickland: Queens of England, A. Boleyn.

Digitized by Google

this collection are probably all of the age of Queen Elizabeth, though there is a considerable diversity in the writing and some in the spelling. Their size does not differ materially, all the sets varying from $5\frac{3}{8}$ to $5\frac{5}{8}$ inches. There are, however, smaller sets to be seen, which range from $2\frac{3}{4}$ to 5 inches in diameter. The top surface is in all instances plain and the under surface painted with a border of flowers, generally alternating with knots more or less artistically drawn in vermilion. The designs on all sets are much alike, and the description given of the three sets in the Museum will serve for the sets that are to be found elsewhere.

It has been thought that they were intended for a game. Something of the kind of the old 'characters' of Christmas when 'King,' 'Queen,' &c. were drawn by lot and the holders obtained corresponding comfits or sugar plums. They were, however, used in the sixteenth century as dessert plates, the plain side being at the top. Leland[49] speaks of the "confettes" at the end of a dinner, "sugar plate fertes, with other subtilties with Ippocras" (a sweet wine). These confettes or comfits were served up upon the roundels or plates, and the guests amused themselves by the conceits or 'posies,' that is, mottoes in verse, which are the most important element in the decoration of the under side. It is sometimes said, indeed, that earthenware plates though not unknown were still very uncommon in England before the reign of Elizabeth. The dinner was served on plate in royal or very great houses, pewter and wooden trenchers in more humble and unpretending households. Specimens of the latter may still be seen in our old collegiate establishments. "Porselyn" is first mentioned in England as late as 1587–88. A porringer and a cup were presented by Burleigh and Cecil to Elizabeth on one of her progresses. "Fine dishes of earth painted, such as are brought from Venice."[50]

[49] Coll. vi. 24.

[50] Nicolas's Progresses, ii. 528.

Digitized by Google

Theſe wooden roundels were in fact nothing but a deſſert ſet, on which knives would not need to be uſed, and which therefore could be delicately painted. They are kept in boxes turned out of a block and carefully decorated with painting and gilding.

Sir Samuel Meyrick's ſet with H. K. for Henry VIII. and Queen Katherine of Arragon, his firſt wife, is as old as any of which we poſſeſs a notice. Theſe are decorated with the roſe and pomegranate, the devices of the King and Queen. Various ſets are mentioned in the Gentleman's Magazine. One with the twelve zodiacal ſigns (Gentleman's Magazine for 1793, 1187), and again in the ſame periodical (May 1794) a ſet in which the flowers differ in the different roundels. In theſe are found the honeyſuckle, ſweet pear, roſe, marygold, carnation, ſtrawberry, cherry, panſy, lily and ſweet briar, with two others, either conventional repreſentations or not diſtinguiſhable by the writer who deſcribes them. We hear of another ſet of 'Poſyes for trenchers,' but too coarſe for quotation.

The ſets we deſcribe in the collection are later than the time of Henry, and may probably be all three ſet down to that of Elizabeth. They are drawn in a conventional manner with great care but not by fine hands. The art of illuminating the capitals of printed books, for which vacant ſpaces were ſtill occaſionally left in the letter-preſs, was dying out, and theſe trencher drawings were by illuminators of that ſchool.

The compoſition of apothegmatic diſtiches for poſies of this kind was a ſort of neceſſary accompliſhment of the verſifier of the day, as the compoſition of complimentary odes on birth and wedding days and other ſpecial occaſions uſed to be a requiſite among the liſt of a gentleman's accompliſhments. To this day in France a wedding is not conſidered to be complete as to family ceremonial unleſs ſome member of the family has compoſed and recited complimentary ſtanzas ſpecially ſuited to the occaſion. As regards theſe dinner table ſayings, we are told in the

Digitized by Google

Art of Engliſh Poeſie by Puttenham (1589), in treating "of ſhort epigrams called poſies," that "there be alſo other like epigrammes that were ſent uſually or put upon their banketting diſhes of ſugar plate, or of March paines and ſuch other dainty meates as by the curteſie and cuſtom every geſt might carry from a common feaſt home with him to his own houſe, and were made for the nonce." They were called 'nenia' or 'apophoreta,' and never contained above one verſe or two at the moſt, but the ſhorter the better. "We call them poſies, and do paint them nowadayes upon the back ſides of our fruite trenchers of wood, or uſe them as deviſes in rings and arms and about ſuch courtly purpoſes."[51]

Carriages.

The ſhape and decoration of carriages have changed continually, but theſe changes have not always been in the direction of convenience and handineſs for rapid motion.

In ancient Egypt, Sir Gardner Wilkinſon tells us that each car contained two perſons. On ſome occaſions it carried three, the driver and two chiefs. In the field each had his own car and driver, and had the "inſignia of his office belted behind him," and his hands were then free for fighting. When on a viſit or driving for pleaſure the charioteer was diſpenſed with, and Egyptian gentlemen drove themſelves, their attendants running beſide them, as is the modern uſe in Egypt. In battle many attendants were in readineſs and, when a leader diſmounted to lead troops over rocky ground, or to attack walls, theſe took charge of the horſes and kept them in a ſecure place.

There is no evidence of racing in chariots in Egypt. The only hippodromes were at Alexandria and at the Roman town of Antinoe, founded by Hadrian in Upper Egypt.

---

[51] See an article by Mr. Albert Way in the Archæological Journal, *vol.* iii.

Digitized by Google

The material of the Egyptian chariot was wood, as we ſee ſculptures repreſenting the carriage builders ſhaping the wood, with adzes and ſpoke ſhaves, ſawing, bending over the felloes, ſawing out the axles and poles, &c. The body was exceedingly light, conſiſting of a wooden framework ſtrengthened and ornamented with metal and leather binding, like many of thoſe mentioned by Homer. The floor was either of one piece or of twiſted rope to give a good footing, or thongs reſting on the axle and lower end of the pole, where it was morticed into the axle. The centre was not placed directly over the axle, as in the Greek and Roman chariots, but the back ſeldom projected beyond the middle of the wheel, that is the axle, and the weight was therefore thrown more on the pole, to which the upper rim of the front was ſtayed down by thongs or ſtraps. The weight was divided evenly between the wheels and the horſe; but the whole was eaſily carried by one man, and we may conclude that, even with the addition of two perſons it was not ſuch as to fatigue the horſes, and this mode of placing it had the advantage of rendering the motion eaſier to the driver. When the horſes were taken out the pole was ſupported on a prop repreſenting ſometimes a wooden figure of a man, a captive or ſlave.

The greater portion of the ſides and the whole of the back were open. The hinder part of the lateral framework commenced nearly in a line with the centre of the wheel, and riſing perpendicularly, or ſlightly inclined backwards, from the baſe of the car extended with a curve, at the height of about two feet and a half to the front, ſerving as well for a ſafeguard to the driver as for a ſupport for his quiver and bow-caſe. To ſtrengthen it three thongs of leather and an upright of wood connected it with the baſe of the front part immediately above the pole, where the ſtraps before mentioned were faſtened. It is, however, reaſonable to ſuppoſe ſome occaſional variety of theſe forms.

Digitized by Google

In the ornamental trappings, hangings, and binding of the framework of the chariot and arm caſes, leather was principally uſed, dyed of various hues, afterwards adorned with metal edges and ſtuds. The wheels, ſtrengthened at the joints of the felloe with bronze or braſs bands, were bound with a tire of metal. The Egyptians themſelves have not failed to point out what were the peculiar provinces of the carpenter and currier. The body and framework, axle, pole, yoke and wheels were of wood, the reſt of ſkin. In war chariots the wheels had ſix ſpokes; in many chariots or private cars employed in the towns only four. The wheel was fixed with a linch pin ſecured by a thong, as in the Greek chariots. No inſtance has been found by Sir Gardner of a carriage with four wheels.

The pole was ſupported on a curved yoke fixed by a ſtrong pin, and bound with thongs. The yoke, reſting upon a ſmall well padded ſaddle was firmly fitted into a groove of metal; and the ſaddle, placed upon the horſes' withers and furniſhed with girths and a breaſt band, was ſurmounted by an ornamental knob, and in front of it a ſmall hook ſecured the bearing rein. The other reins paſſed through a thong or ring at the ſide of the ſaddle, and thence over the projecting extremity of the yoke; and the ſame thong ſecured the girths, and even ſometimes appears to have been attached to them. The trace was ſingle on the pole ſide, to the lower part of which it was faſtened. No proviſion was made for a ſecond, the yoke and pole were ſufficient, as in the Greek car. Blinkers were not uſed, but the bit was ſevere, as indeed was uſual with the ancients.[52]

An actual example of the whole framework of an Egyptian chariot is preſerved in the Muſeum of Florence, ſhowing the body, pole, yoke, axle, wheels, &c.; complete as far as the woodwork goes; the leather has periſhed.

---

[52] Sir G. Wilkinſon, Ancient Egyptians. Chariots, &c.

Digitized by Google

The Aſſyrian chariots were heavier than thoſe of Egypt. The wheels had thicker felloes and the fronts ſeem to have riſen higher. Theſe were, as in the Egyptian chariots, frames of wood elaborately painted. The pole and front rim were connected by a forked piece of wood, and by a rod with a covering of linen or ſilk, ſtretching down to the pole. A third horſe was often harneſſed to the ſide. The ſculptures give no indication of traces, but we muſt conclude that traces were the means of attaching the third horſe. The wheels of earlier chariots had ſix ſpokes, the felloe was in four pieces. The end of the pole was carved. The warriors hung their arrows and bows by the ſide, as the Egyptians did.

The later Aſſyrians had the framework over the chariot pole open entirely, altered the ſhape of the yoke, put no carving on the head of the pole, kept the front of the body ſquare, with a projection in front, perhaps an arrow caſe. The panels were carved with roſettes, &c. Theſe later chariots, inſtead of the elegant borders or rims of the earlier examples, were completely covered with ornament, inlaid with gold, ſilver, or hard woods, and painted. The harneſs was extremely rich and elegant. Plumes or fanciful creſts roſe gracefully in an arch above the horſes' ears, and deſcended in front to their noſtrils. To theſe ornaments were ſometimes appended long ribands or ſtreamers, which floated on the wind. Large taſſels of wool or ſilk, dyed many colours, fell on the forehead, and were attached to many parts of the harneſs. The bridle generally conſiſted of a head ſtall, a ſtrap divided into three parts connected with the bit, and ſtraps over the forehead, under the cheeks and behind the ears (as in the Egyptian horſe furniture). The bit of the earlier Aſſyrians was in the form of a double wedge or dovetail, more like a curb than a ſnaffle. The rein was attached to the centre, and the bit worked as on a lever. Later the form of bit was altered and the rein faſtened nearer the end, to add to its power. To the yoke

Digitized by Google

was ſuſpended a very elegant ornament, formed by the head of an animal and a circle, in which was ſometimes introduced a winged bull, ſtar, or other ſacred device. Embroidered clothes or trappings were frequently thrown over the backs of chariot horſes, and almoſt covered the body from the ears to the tail. They were kept in their places by ſtraps paſſing round the breaſt, the rump and the belly.[53]

In later times a high plume of three ſeathers ſurmounted the head. Fiocchi or cluſters of taſſels, ſuch as are ſeen on the ſtate carriages in Rome at preſent, ſtood between the horſe's ears, and cluſters of taſſels clothed the head and neck without the more elegant medallions of earlier days. The manes were hogged, left looſe, plaited. The tails in earlier ſculptures are ſquared at the end and tied round half way down; in later, plaited and tied up in a bunch, a faſhion borrowed from the Perſians.

The Perſian harneſs, as repreſented in the baſ-reliefs at Perſepolis, ſeems to have been ornamented with a net work of red or other coloured hangings in ſilk or worſted.[54] With leſs elegance the ſame way of capariſoning horſes was in uſe in the Low Countries during the middle ages, with ſtreams, one might almoſt call them fountains, of ribbons. The picture gallery of the Royal Muſeum of Bruſſels has a curious collection of paintings repreſenting ſuch feſtive capariſons. The riders are almoſt loſt in the cataract of bows of ribbon with which each lock of the horſes' manes is twiſted and tied, as well as the reſt of the harneſs. Something like it may be ſeen in the ribbon decorations, red or garter blue, which the horſes of the royal carriages diſplay on court ceremonies in London, ſuch as the opening of Parliament by the Queen. Theſe knots flow down from the manes and flutter from various points of the harneſs.

---

[53] Nineveh and its Remains, ii. *p.* 355.

[54] Sir R. Kerr Porter, Travels, &c., *pl.* 41 *ſqq.*

Digitized by Google

The carriages uſed by the Greeks and Romans were of ſeveral kinds. The moſt important as to uſe and dignity was called *currus*, in Greek, ἅρμα; a carriage on two wheels, and drawn by two horſes. The body was light, occaſionally made of wickerwork, held together by the outer rim; ſometimes a platform and rim only, juſt giving the driver room to ſtand over the axle. The ἄντυξ or rim was the important member of the body. It was circular in front, and ſloped down behind to the ſides of the bottom. This was high enough in front to reach up to above the knees of the driver. On the rim the reins could be hung. The axle was made of oak, aſh, elm, ilex; tough woods. It was firmly fixed under the body. The pole, ῥυμός, in Latin *temo*, was ſet in the axle at its baſe, and curved upwards, ſo as to riſe nearly to the top of the ſhoulder of the horſes. To this was faſtened by a pin, or by cords, the yoke which reſted on the ſhoulders of the horſes. The wheels, κύκλα (circles), or τρόχοι, *rotæ*, were ſet on the axles as in our modern carriages, and linch-pins, περόναι, or ἔμβολοι, kept them on. The wheel was made as our own are, with ſpokes radiating from the nave, πλήμνη, *modiolus*. The ſpokes, κνήμαι, *radii*, and were held by the felloe, ἴτυς, *abſis*. The felloe was ſometimes made of one long piece of poplar, wild fig, or other elaſtic wood, which was brought into its ſhape by boiling or other application of heat. It was alſo made, and probably was generally made of ſeveral pieces ſhaped and pegged together. In either caſe it was held complete by the tire, ἐπίσωτρον, *canthus*, a hoop of metal forged in one piece, and probably put on while hot, ſo as to bind the ſeparate pieces and the ſpokes together the more firmly by the contraction of the metal on getting cold.

Every ſort of ſplendour was devoted by the Greeks and Romans to the decoration of the chariot. The head of the pole was ornamented with a ram's or other animal's head, and

Digitized by Google

was of gilt metal, occaſionally of gold. Other horſes beſides the two were ſometimes attached to the chariot. Theſe were called παρήοροι, and had a trace faſtened to the axle between the body and the wheels, with another under the body. The traces were attached to a breaſt-plate. Theſe horſes were driven by a pair of reins each, which paſſed through a ring in the belly-band or ſurcingle.

The Roman name for a chariot and pair was *biga*; with three horſes it was *triga*; with four, *quadriga*. Chariots with more than two horſes were a mark of ſtate. The name *ſella curulis* has been connected with the chariot, and was probably uſed by the owners to ſit on in the chariot on viſits or progreſſes of ſtate. Several horſes were uſed for the games of the circus, the two outſide horſes in the races being harneſſed by traces only to the axle, and much of the excitement of the race depended on the accidents to horſes ſo looſely held together, in numerous chariots all ruſhing for the inner place in rounding the *meta*. Frequent upſets occurred in every race, and few baſ-reliefs out of the many that repreſent actual races, or the races of genii, are without repreſentations of this misfortune.

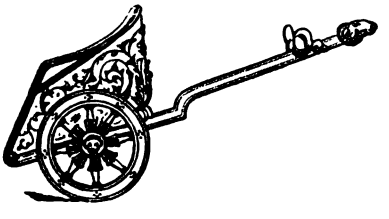
The triumphal cars of the emperors were ſplendidly decorated. Beſides the golden-headed poles already alluded to, the rim, the nave of the wheel, ſpokes, pole itſelf and ſides of the chariot were of gold, of gilt bronze, inlaid with ivory, painted, repouſſé and chaſed, or otherwiſe adorned with all the beſt art at command. The triumphal car is repreſented without a pole, with men at the horſes' head, as on the arch of Titus at Rome. Wreaths of laurel or bay were hung on the chariot as well as placed on the head of the hero of the day. Splendid chariots were alſo the reward or prize in the races, and were kept as a family inheritance. In the gaudy pageants of Imperial times, cars drawn by elephants were occaſionally introduced, each having a native driver with a pike

Digitized by Google

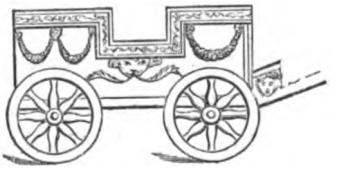
on his neck. On a medal of Auguſtus may be ſeen a car drawn by four elephants.[55]

The *Carpentum* is the oldeſt form of covered carriage on two wheels. It was balanced as our two-horſe agricultural carts are at the preſent day, and reſted with a pole and yoke on the ſhoulders or necks of two oxen, occaſionally horſes; oftener it was drawn by mules. The cover was an awning, cradle-ſhaped. A medal to the elder Agrippina, mother of Caligula, ſhows ſuch an awning, ſupported on carved human figures. Sometimes the carpentum was drawn by four horſes. Theſe covered carts were in uſe amongſt the northern nations, our own eſpecially.

Pilentum was a covered and cloſe carriage on two or four wheels, painted and furniſhed with cuſhions. It conveyed the Roman matrons to ſacred feſtivals and to the circus. It was opened in the middle, ſo that the perſons inſide could be ſeen, and ſometimes without a canopy. It was arranged as our carriages on four wheels of the ſeventeenth and eighteenth centuries, in which the entrance doors were in the middle, and a lower ſeat contrived between the two, ſuch as that occupied by the mace bearer in the carriage of the Mayors of London. On the column of Theodoſius at Conſtantinople, two or three of theſe pilenta may be diſtinguiſhed.



Biga. *See* No. '64. 132.



From the Column of Theodoſius.

The *Carruca* was four-wheeled, covered like the *carpentum;* richly adorned with ivory, ſilver, occaſionally with gold. It was ſquare, fitted with a pole, and drawn by mules or oxen.

[55] Goltzius (Julius Cæſar et Cæſar Auguſtus), *No.* xxvii.

Digitized by Google

The body appears to have been hung on a bed or frame by leather thongs or ſtraps, and it is nearer to the ſhape of our modern carriages, to which it has given its name.

The *Ciſium* was a light gig, drawn by one horſe on two wheels, with ſhafts, cloſed at the back and open in front, and could go at the rate of ſix Roman miles in the hour. Such vehicles were kept as poſt carriages. A ſculpture at Igel, near Treves, preſerves the likeneſs of one of theſe poſt-chaiſes. Relays could be had along the great Imperial roads. Theſe are ſtill repreſented in the long-ſhafted cart of Rome and Tuſcany, the bottom being of ſacking and a body ſuſpended or planted on the ſhafts from wood or iron ſupports, ſuch as is ſhown in the Carratella, No. 7117. '60. The ſpring of the vehicle is derived from the length and elaſticity of the ſhafts.

The *Eſſedum* was like the *ciſium*, a car opened in front and cloſed behind, but had a pole, and was adopted from, or as ſhown at Rome was a ſpecimen of, the war chariots captured from the Britons or Gauls. The warrior did not jump in and out from behind, but ran along the pole and attacked, got on and off his horſes' backs, and could retreat again to his car.

The ἁρμάμαξα in Greece ſeems to have anſwered to the *Pilentum*, and was generally uſed as the conveyance for women and children.

The *Petorritum* was a covered four-wheeled waggon or carriage, and it is conjectured, with probability, that it was derived from Gaul or Britain, as the name *petor*, four, is ſaid to be a Gallic word. The Turkiſh *arabah*, drawn by oxen, and derived from the old uſages of Conſtantinople, has been probably a modern continuation of the *Petorritum*. It has an awning, and can be cloſed by curtains, and is ſometimes decorated with carved work and gilding.[56]

---

[56] For a more complete account of antique chariots, &c., *ſee* J. C. Ginzrot: Die Wagen und Fahrwerke der Griechen und Römer. München, &c., 1817.

Digitized by Google

Of the period ſucceeding the deſtruction of Rome and the extinction of claſſic cuſtoms, furniture, and equipages, we know but little. Oſſian deſcribes the cars of the Germans and Gauls as having a beam and pole of poliſhed yew and of gems ſet in the car and in the harneſs, ſhowing that much wealth was devoted to the decoration of theſe chariots.

We ſtated that in the earlier middle ages war cars had been uſed as repreſenting a ſort of viſible ark or ſanctuary.

The *Carroccio* of Milan was firſt uſed by Eribert, Archbiſhop of Milan, 1035. It was a car on four wheels, of maſſive conſtruction, and drawn by four pairs of oxen. In the centre a maſt was erected, and thereon a golden ball on which was an image of the Crucified, and the banner of Milan. A few of the choiceſt warriors of the army were placed on the car, and warlike muſic followed. From the platform of the car the offices of religion were adminiſtered to the army. The honour of the republic was bound up in the ſafety of this precious engine, which was ſaid to have been ſuggeſted by the ark or ſacred cheſt of the Jewiſh covenant.

In the battle of Northallerton, in which, under Thurſtan, archbiſhop of York, the Engliſh defeated the Scottiſh armies, a car on four wheels ſupported a maſt, on which was a box of ſilver containing the Hoſt and a large crucifix, and lower down three banners. This was called the 'Battle of the Standard,' fought in 1138.

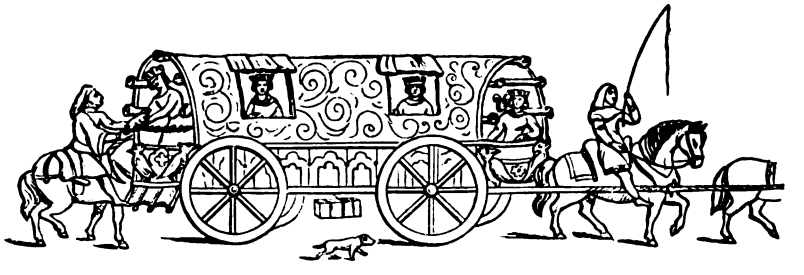
In the middle ages we find carts, like thoſe in uſe for agricultural purpoſes in France, a long frame with ſpreading rails balanced on one pair of wheels of large dimenſions, drawn by a ſtring of horſes. In the Bayeux tapeſtry, where the Norman preparations for the war in England are deſcribed, carts are uſed with four wheels.

A cart of arms, according to Foſbrooke, was a tilted waggon on four wheels, carrying, after the invention of artillery, two ſmall chambered pieces. The tilt covered the horſes.

Digitized by Google

In a MS. (No. 6,808) of the imperial library in Paris, there is a painting of a knight in full armour driving a ſhafted cart, of which the ſeat is elaborately carved. The horſe is going at a round trot, and a flail is in place of a whip. The cart is framed of two long pieces, the ends of which form the ſhafts; it has no ſides.

This woodcut of a family carriage is from the Luttrell Pſalter, an illuminated MS. of the early fourteenth century.[57]



As early as 1294 the ladies of the citizens of Paris were driven about in ſuch vehicles. When Charles of Anjou entered Naples (end of the thirteenth century) his queen rode in a *caretta*, the outſide and inſide of which was covered with ſky-blue velvet ſemé of golden fleur-de-lys.

The oldeſt kind of wheel carriages known in England were called *whirlecotes*, and one of theſe belonged to the mother

---

[57] Vetuſta Monumenta, *vol.* ii.

In the Squyr of Low Degree, a poem ſuppoſed to be earlier than the time of Chaucer, the father of the Princeſs of Hungary promiſes—

To-morrow ye ſhall on hunting fare,
And ride my daughter in a *chare*,
It ſhall be covered with velvet red,
And cloths of fine gold all about your head.
With damaſk white, and azure blue,
Well diapered with lilies new,
Your pomelles (knobs) ſhall be ended with gold,
Your chains enamelled many a fold.

W. B. Adams, Engl. Pleaſure Carriages, 1837.

Digitized by Google

of Richard II.[58] In the privy purſe expenſes of Edward IV., publiſhed by Sir N. H. Nicolas, there are items, " For the reparacion of the Kinge's carre,—John Jaks for a forehors bridelle, price iiij. s. for v. other bridels, price the pece, ij. s. iiij. d., xi. s. viij. d.; for v. pair trays (traces) garnyſht, price in grete, xxv. s., et cetera, and for ij. auxeltrees for the ſame carre, ij. s.," ſhowing that it was four-wheeled. Other items ſhow that it was driven by the coachman riding poſtillion on one of the wheelers, " for ſtiroppes, viij. d." P. 123.

Coaches were probably firſt introduced from Hungary.[59] They ſeem to have been ſquare, not differing greatly in outline from the ſtate coaches of which numerous engraved plates can be ſeen. They were conſidered as too effeminate a conveyance for men in the days of Elizabeth. Henry IV. of France had but one. He uſually rode on horſeback. His one coach may be ſtudied in the plate by Van Luyken that repreſents his murder by Ravaillac, 1610. It is four-wheeled, ſquare, with a flat awning on four corner pillars or ſupports, and curtains. The centre deſcends into a kind of boot with leather ſides. In this ſat generally an attendant. In the carriage of lord Darnley in the Muſeum this conſtruction can be ſeen applied to a chariot. In the picture by Van der Meulen repreſenting Louis XIV. and his troops, the carriage is ſimilar, but the upper part is encloſed with leather ornamented with gilt boſſes. Out of the window is hung a blue carpet with fleur-de-lys on it. There is a board behind hung by ſtraps cloſe to the ground for a groom.[60]

Beſides carriages for ordinary uſe coaches were made expreſſly for ſtate ceremonies. In 1475 the Emperor Frederic III. went

[58] Whirlicotes were uſed at the coronation of Katherine of Arragon, though the Queen herſelf was conveyed in a litter of white cloth drawn by white horſes.

[59] So at leaſt Beckmann ſeems to think. Hiſtory of Inventions: Coach.

[60] Exhibited at the Royal Academy in 1872.

Digitized by Google

to Frankfort in ſuch a coach. Germany ſeems to have been at the head of the faſhion as regards theſe luxuries. In 1562 the elector of Cologne had twelve carriages; the margrave John Sigiſmund, a little later, thirty-ſix coaches with ſix horſes each. In 1588 the uſe of carriages had become ſo general that an edict was iſſued by Julius duke of Brunſwick, forbidding the uſe of coaches to his vaſſals, alleging that 'the uſeful diſcipline and ſkill in riding' had been almoſt loſt. In the ſeventeenth century count Kevenhüller in his annals, ſpeaking of the marriage of the emperor Ferdinand II. with a princeſs of Bavaria, ſays, "The bride rode with her ſiſters in a ſplendid carriage ſtudded with gold; her maids of honour in carriages hung with black ſatin, and the reſt of the ladies in neat leather carriages." (Beckmann.)

In 1631 glaſs panels were made in carriages. Mary, infanta of Spain, travelled to Carinthia in a glaſs carriage, in which no more than two perſons could ſit. The carriage of the firſt wife of the emperor Leopold (1658), a Spaniſh princeſs, coſt, together with the harneſs, 38,000 florins. The emperor's own carriage was more ſimple, it was covered with red cloth, the nails were black as well as the harneſs, and it was without gilding but had panels of glaſs, and on this account theſe kind of carriages had the name of imperial glaſs coaches.

In 1681 Erneſt Auguſtus, duke of Hanover, had fifty gilt coaches with ſix horſes each.

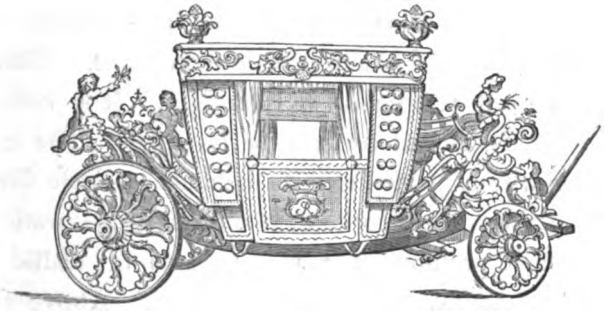
Taylor, the water poet, ſays in a poſtſcript to the life of old Parr, in a note, "He was 81 years old (born in 1483) before there was any coach in England, for the firſt ever ſeen here was brought out of the Netherlands by one William Boonen, a Dutchman, who gave a coach to queen Elizabeth," &c. (Adams.)

Henry FitzAlan, earl of Arundel, is popularly ſaid to have introduced the coach into England. He brought one from Germany in 1580. Stowe, in the "Summarie of the Engliſh Chronicle," ſays that a coach, the firſt ever made in England,

Digitized by Google

was made for the duke of Rutland by Walter Rippon in 1555. That the ſame Walter made the firſt hollow turning coach with pillars and arches for Her Majeſty (Mary Tudor). In 1584 he made what ſounds very like our preſent ſtate coach, "a chariot throne with four pillars behind, to bear a crown Imperial on the toppe, and before two lower pillars, whereon ſtood a lion and dragon, the ſupporters of the arms of England." Queen Elizabeth had her carriage open at the ſides, ſo that her loving ſubjects might the better ſee her in her progreſſes. Lord Grey de Wilton (died 1593) firſt introduced them into Ireland. Charles I. had a ſtate coach of crimſon velvet, adorned with gold inſide and out. In 1619 the celebrated duke of Buckingham firſt drove ſix horſes. The earl of Northumberland, in ridicule, put eight to his.[61]

The accompanying woodcut repreſents the carriage of the Engliſh ambaſſador at Rome in 1688.[62]



For very ſplendid eighteenth century ſpecimens we may call attention to an engraving by B. Picart,[63] of the "Premier Caroſſe" of Louis XV., about 1730 or 40. The four ſtate carriages of the queen, the ſpeaker, the lord mayor of London, and the chancellor of Ireland are deſcribed in the appendix. The carriages and triumphal cars employed in

[61] Beckmann, Hiſtory of inventions.—Adams, Engliſh pleaſure carriages.

[62] Engraved in Wright: Account of Lord Caſtlemaine's embaſſy, &c.

[63] In the South Kenſington collection of engravings.

Digitized by Google

proceſſions in Italy, Germany, Flanders, France, and England during the ſixteenth and ſeventeenth centuries ſhowed an endleſs fertility of fancy, as may be ſeen in numerous deſcriptive books and plates.

We muſt not cloſe our account of wood conſtruction of this kind without a paſſing notice of the Indian idol cars, of which fine photographs are exhibited in the Muſeum.

Theſe ſtructures are on a ſcale larger than anything we know of in antiquity either in Europe, Egypt, or Aſia. They have been connected with terrible exhibitions of human ſelf-deſtruction. It is within our own times that the proceſſions of the car of Juggernauth have been put an end to by the Britiſh government in conſequence of the ſelf-deſtruction of devotees, who caſt themſelves under the wheels.

In the collection of photography placed in the oriental court of the Kenſington Muſeum by Mr. Ferguſſon to illuſtrate the hiſtory of oriental architecture, we find ſeveral of theſe enormous cars, one of them executed in ſtone. This forms part of the ruined temple of Beejanugger. It is raiſed on a plinth elaborately carved on each of its ſides. The car itſelf reſts on four wheels (with ſupports behind). Theſe wheels are ſolid diſks carved with concentric circles of decoration, and giving us the impreſſion of repreſentations of claſſic ſhields. The axles, &c., are carved as central boſſes. Above this bed the ſtructure riſes for ſome fifty feet, in the form of colonnades of delicate pillars with carved cornices and horizontal mouldings above them in many tiers. The whole is ſurmounted by a ſmall dome of graceful outline, which unites with the colonnades below by numerous richly-cut horizontal bands of moulding. The ſtonework repreſents what has been originally a timber conſtruction, but, excepting that the core or centre of of the ſtructure muſt be ſuppoſed to be ſolid, wood carving could ſcarcely exceed in delicacy the fine ſhafts and cut and pierced ornaments of the mouldings.

Digitized by Google

Other cars are to be ſeen at Beejanugger, of more recent make and uſe. One of theſe is the car of the god Bunſhun Karee. It is of timber, and is conſtructed on a rectangular bed reſting on ſolid beams, which form the fore and hind axles. Above this a platform is bracketed out by groteſque figures, ſomething like the ſquatting or kneeling groteſque figures forming ſimilar ſupports, that we meet with in fourteenth and fifteenth century woodwork in Europe, and there is ſpace on it for a ſmall temple or ſhrine ſupported on columns, covered with a dome and with a battlemented parapet. There are verandahs ſupported by carved braces round the whole, and a ſort of carved baluſtrade protects a gallery or ambulatory round the outſide of the ſhrine. The wheels are ſolid diſks of timber, and the car has been drawn by elephants, dragging from iron rings faſtened into the axle-beam. The entire height is from twenty-five to thirty feet from the ground.

Another car at the ſame place, ſacred to the god Seringapatam, is a finer ſtructure, though without the domed temple above. The bed is of ſolid timber, and the ſuperſtructure bracketed out as the laſt; but inſtead of firſt contracting and then expanding in width as the tiers of brackets riſe, this car is in the form of tiers of niches filled by well executed figures of divinities or mythological perſonages. It is of the ſame breadth all the way up. The carving is in continuous bands of niche and figure work. The wheels are ſome ten feet diameter and of ſolid timber. It is poſſible that the ſolid and unornamented wheels replace earlier and more carefully made examples, as theſe portions would naturally require frequent renewal under the cruſhing weight ſuperimpoſed, and in conſequence of jolting over the bodies of victims cruſhed by their motion. It is about twenty feet high.

Lighter examples of ſuch wooden cars are preſerved at Purudkul. One is in the form of a polygonal encloſure

Digitized by Google

formed by light columns of turned wood united by architraves above, and framed to a platform. The platform is carried down by mouldings that gradually contract till they reach a richly-carved horizontal bed. This is ſmaller and lighter, and ſtands on radiated wheels.

The car preſerved at Myſore is a more elegant piece of conſtruction. It is a ſquare waggon. The ſides form arcades of ſeven arches each, with light creſting above formed by two horizontal bars united by cloſely-placed pieces of turned wood or baluſters, and ſimilar work ornaments the bed or plinth on which the whole is framed. The wheels are common ſpoked wheels, and probably are modern reſtorations. The ſize and height of this laſt car do not exceed thoſe of our four-wheeled country waggons, though the weight of the ſides is greater. The whole piece would make a beautiful model for a car of ceremony for modern uſe. If theſe ſumptuous examples of oriental ſplendour are no longer in uſe, and are ſuffered to fall to ruin, we cannot but regret that one or two of them cannot be preſerved for our European muſeums. Structures of this kind made to be moved in ſhows and proceſſions are more pictureſque and magnificent than the cars uſed for ſuch occaſions in our own days, and if we can diſſociate them from the terrible ſignificance of their former purpoſe, we ſhall certainly ſee few objects that will ſo effectually fill up for us the picture of a ſtate of manners, barbaric perhaps, but rich and ſplendid, long forgotten in modern Europe, and faſt dying out in the far Eaſt.

Litters.

Beſides wheeled carriages, litters of various forms have been common in the claſſic, mediæval, and modern times. The *Baſterna* was a cloſed bed with ſhutters, windows of talc. It was ſo ſhaped that the perſon was carried in a reclining poſture.

Digitized by Google

It was carried on poles by four or ſix men.[64] Numbers were kept for hire at regular ſtations in Rome.

The Indian palanquin is much the ſame in form. Models can be ſeen in the muſeum of our India Office. Japaneſe wooden litters can be ſeen in the carriage department of the International Exhibition of this year, 1873.

The mediæval litter was of the ſame form, but was frequently, if not generally, carried by horſes or mules harneſſed between the poles, as in ſhafts, in front and behind. They were in frequent uſe in the middle ages, covered for travelling, and open and highly decorated for proceſſions, coronations, and other ſtate ceremonies. Iſabel of Bavaria entered Paris on her marriage with Charles VI. in 1385, attended by the ducheſſe de Berri, the ducheſſe de Lorraine, comteſſe de Nevers, dame de Coucy, and a crowd of other ladies, each in a ſeparate litter, moſt richly ornamented, borne by horſes.[65]

Elizabeth of York ſet out from the Tower, in 1487, for her coronation in a rich open litter, with a canopy borne over her by four knights of the bath, created on the occaſion.[66]

The photograph from one of the drawer fronts of a cabinet in the time of Henry VII. or Henry VIII. in the Muſeum, fully deſcribed under No. 27. '69, contains a repreſentation of the travelling litter of the ſixteenth century. A well known portrait of Queen Elizabeth repreſents her carried in an open litter by the great officers of her court.[67] The ſedan chairs ſo much uſed in every country of Europe during the ſeventeenth, eighteenth, and the early part of the preſent centuries are freſh in the memory of all readers, and they are ſufficiently illuſtrated by two examples, fully deſcribed in the collection. They differ little from the horſe litter except

---

[64] Sexta cervice feratur. Juv. s. i. 65.
[65] Froiſſart.
[66] Queens of England, iv. 39.
[67] National Portrait Exhibition, 1866, Cat., *No.* 256.

Digitized by Google

in being ſmaller, and made for a ſitting poſture, with the bearing poles a little above the centre of gravity. The bearers ſtepped or ran, keeping time, and the elaſticity of the poles made the motion eaſy to the traveller. Our London houſes are made for the uſe of the ſedan chair, which can be carried into the entrance halls, while in Paris and moſt foreign capitals houſes are built ſo as to admit wheeled carriages under cover. Sedan chairs were introduced into England by Sir Saunders Duncombe, who obtained a patent for this enterpriſe in 1635.

Travelling in England, as well as tranſport by means of carriers, was beſet by difficulties till recent times.[68] The abbot of St. Albans, previous to the Reformation, had armed guards to patrol the road from the monaſtery to London. Hackney men in the thirteenth century undertook the traffic of the road to Canterbury and Dover. Paſſengers in a four-horſe car or waggon reſted four days, to two conſumed on the road, at a coſt of one ſhilling and ſixpence per day. On ſome roads a journey of ſeven days was divided into three travelling and four reſting days. Edward I. ſending a thouſand pounds of ſilver to his ſon from Cheſter to London, under charge of Warine, the treaſurer, provided an eſcort of two knights and ſixteen armed men on foot. The money was packed in paniers on five hackneys. The journey going took eight and the return ſix days. The knights were allowed one ſhilling each per day, the varlets were well paid at fourpence, the cooks at twopence. Thirty ſhillings was paid for the hackneys each per day.[69]

---

[68] Macaulay has given graphic deſcriptions of the difficulties of the road for carriages in the ſeventeenth century, even of perſons of rank well protected and accompanied. Hiſtory of England, *ch.* iii.

[69] Turner: Domeſtic Architecture, *vol.* i.

Digitized by Google

CHAPTER III.

Mechanical Proceſſes.

HE ordinary methods of joining wood together by mortices, dovetailing, ſcarfs, ſplices, mitres, plough and tongue and rebate joints, nails, ſcrews, glue, &c., have been in practice from the moſt remote antiquity. Theſe operations of carpentry, and the ordinary proceſſes of turnery, can be ſtudied in any cyclopædia,[70] and need not be explained, but a few details of the more complicated operations of covering wood ſurfaces with thin coatings of other woods, and with metal and gold, may be of intereſt.

Gilding.

Wood has been decorated with gilding from the time of the ancients to our own. Much of the modern furniture, both during the middle ages and ſince the renaiſſance, has depended mainly on gilding for its effect. The proceſſes have varied, but more in the careful methods of preparing the ground and the purity and thickneſs of the gold than in any eſſential difference of method or appliances.

The gilding of the Florentine and Venetian furniture in the collection is the richeſt we can point to. The oldeſt and moſt effective of this gilt work, ſuch as may be ſeen on the coffers, ſtands, &c. in the Muſeum, is laid on a bed prepared with white chalk and ſize or animal glue made from parchment. The richneſs of the gilding depends on the care with which this ground or bed has been prepared. The gold when laid

---

[70] *e.g.*, Chambers' Art. Carpentry. For fuller details the reader may conſult, amongſt many books, Roubo, "L'Art du Menuiſier," Paris, 1769. Holtzapfel, Turning and mechanical manipulation.

Digitized by Google

over this bed, if thick enough to admit of a certain ſtretching of, or malleability in the metal, can be either burniſhed by rubbing with a poliſhed agate tool, or indented to a ſlight depth with various patterns, ſuch as were made in the Florentine work.

We may here give in a few words the moſt approved modern method of gilding wood for 'burniſh' or diſtemper gilding.

The wood ſurfaces to be gilt are firſt primed with hot ſize and whiting very carefully ground. Theſe are mixed with a decoction of garlic and wormwood, to which are added vinegar and common ſalt. Theſe materials are ſaid to preſerve the wood from the worm. The ſalt, however, muſt not be uſed with gilding on any other material ſuch as plaſter, having a tendency to attract damp, and ſo produce a white efflorescence on the ſurface. When dry, holes or deficiencies are made good with the ſame material in a tough ſtate. Four or five coats are then applied one after the other, each coat being carefully dried firſt. As many as ten or even twelve coats are applied in the moſt careful work. The ſurface is poliſhed with pumice ſtone and cold water, and the work is carefully cleanſed and dried by rubbing with a cloth and ſhave graſs. The ſize is next applied; this conſiſts of Armenian bole, to one pound of which are added two ounces of hematite (bloodſtone) and the ſame quantity of galena, each ground in water ſeparately. Theſe materials are mixed and ground with a ſmall quantity of olive oil. This ſubſtance is tempered with parchment ſize or glue. It is applied hot with a very fine bruſh. The ground is coloured in ſome caſes yellow with a preparation of yellow ochre, in the Florentine and Venetian work with vermilion, to give colour to the thin gold. The ſurface when dry is damped with cold water to give it the required 'tack' or ſtickineſs and the gold laid on with the gilder's 'tips' or flat long-haired bruſh in the uſual way. In modern

Digitized by Google

gilding the vermilion tint is ſometimes added by way of a delicate waſh after the gilding is completed.

Oil gilding, a ſimpler proceſs, conſiſts in preparing the wood with white lead and linſeed oil, or two or three coats of clear colling or glue preparation. Over this is laid the ſize, a mixture of boiled linſeed oil and ochre, and the leaf applied when the ſurface is nearly but not quite hard. This proceſs does not allow of burniſhing or rubbing with poliſhed ſtones, but it is a ſhorter and leſs coſtly operation.

According to Vaſari,[71] the richer and harder compoſitions uſed as a preparation for gilded reliefs on cypreſs wood of Italian manufacture, were made of pounded brickduſt, chalk, and ſtucco or gypſum, liquified with animal glue. With this compoſition much manipulated, the relief ornaments were made by impreſſion of a matrix or mould of wood. The more important figure portions were modelled up with tools in the ſame way as in clay modelling.

Similar decorations were executed in the north of Europe. Beſides the coronation chair there is an altar-front preſerved at Weſtminſter (ſouth aiſle), decorated with careful modelling in relief, gilt. To this have been added plates of coloured glaſs gilt on the back, with cryſtals, imitation ſtones, &c. The compoſition in which the reliefs are executed is fine parchment glue and gypſum in repeated layers. Then films of parchment were alſo laid over and again coated with compoſition. The ſtones or glaſs were laid in a bed of this material, ſufficiently ſoft to riſe and lap over the edges, ſo as to hold the inſerted work firmly. The ſoft material in the portions left for modelling was impreſſed while of a tough conſiſtency, with matrices or ſtamps made of lead, wood, agate or other pebble, ſlate, or iron.[72]

---

[71] Vaſari, tranſlated by Mrs. Foſter, *vol.* i. 330.

[72] V. le Duc., Mob. Franc. i. 382.

Digitized by Google

It will generally be found that painted wood panels of the fourteenth and fifteenth centuries, wooden images, &c., have been covered carefully with parchment, ſometimes with canvas, previous to gilding and painting. This covering has been well prepared with gypſum and chalk, ſo as to form a ſolid bed for the gold pigments.

According to Vaſari, Margaritone of Arezzo uſed "to cover the whole ſurface (of his wood) with canvas, which he ſecured by means of a ſtrong glue made of the boiled ſhreds of parchment; over this canvas he next applied a layer of gypſum, as may be ſeen in his pictures, as well as thoſe of others; on the gypſum, which was mixed with the glue above deſcribed, he then formed diadems and other ornaments in relief. He was alſo the inventor of grounding in bol-armoniac, whereon he laid leaf-gold, which he diſcovered the means of fixing and burniſhing."[73]

Inlaying and Veneering.

Inlaid wood is held in by the tightneſs and completeneſs with which the inlaid parts are morticed into the main body or bed of the wood. They are alſo held in by pins or pegs when the pieces are large and the hold given by the ſides of the mortices is inſufficient, when thick ſlices, or maſſes of ivory, or metal, or even thin metal are uſed, as in Boule work, in which caſes the metal has the help of ſmall pins at intervals. But the chief agent in connecting ſurfaces of wood together when coated with veneers, or of ſlices of ivory, bone, horn, or ſhell with wood is glue.

Glue is made from the ſcraps that are pared off the hides of animals before they are ſubjected to the tan pit for converſion

---

[73] Vaſari, tranſl., i. 91. For a very minute and complete account of all the different methods of gilding, including that of metals, &c. now in uſe, the reader may conſult the new American Cyclopædia, Art. Gilding.

Digitized by Google

into leather. The inferior kinds of glue are often contaminated with a conſiderable portion of the lime uſed for removing the hair from the ſkins, but the better ſorts are tranſparent.

Glue acts in a double manner; firſt by ſimple adheſion, and ſecondly by excluding the air, ſo as to bring into action the preſſure of the atmoſphere. The latter, however, alone is an inſufficient explanation, as the ſtrength of a well-made glue joint, even of veneered ſurfaces glued to ſofter woods is frequently greater than the known preſſure of the atmoſphere; indeed, it often exceeds the ſtrength of the ſolid wood, as the fracture does not at all times occur through the joint, and when it does it almoſt invariably tears out ſome of the fibres of the wood; mahogany and deal are conſidered to hold the glue better than any other woods. For excellent examples of the effect and durability of glue under changes of atmoſphere, the reader ſhould refer to the columns, &c. (among others) 67. '68, and 69. '64, p. 316.

No dependance is placed on the quantity or thickneſs of the glue, as that joint holds the beſt in which the neighbouring pieces of wood are brought the moſt cloſely into contact; in laying on veneers the under ſurface of the veneer and the upper ſurface of the body of wood, both left ſlightly rough, ſhould firſt be well wetted with glue, applied very hot, and then preſſed together in various ways to exclude as much of it as poſſible. The parts are ſcrewed down on heated metal beds, or between wood frames that fit all the curves of their ſurfaces during ſeveral hours, till the glue is quite hard.

Veneering was in general uſe in ancient Rome, and we have had occaſion to allude frequently to the tables and other furniture made by that proceſs and deſcribed by Pliny.

The following is the method in which veneering is now practiſed as deſcribed by Holtzapfel.[74]

---

[74] Turning and Manipulation, *p.* 61.

Digitized by Google

The ſurfaces of the table or panel, and both ſides of the veneer, are ſcratched over with a tool called a toothing-plane, which has a perpendicular iron full of ſmall grooves, ſo that it always retains a notched or ſerrated edge; this makes the roughneſs on the reſpective pieces, called the *tooth* or *key* for the hold of the glue. A caul of the ſize of the table is made ready, and ſeveral pairs of clamps, each conſiſting of two ſtrong wooden bars, placed edgeways and planed a little convex or rounding on their inner edges, and connected at their extremities with iron ſcrewbolts and nuts, are adjuſted to the proper opening; the table is warmed on its face, and the veneer and caul are both made very hot.

The table is bruſhed over quickly with thin glue or ſize, the veneer is glued and laid on the table, then the hot caul, and laſtly the clamping bars, which are ſcrewed down, at diſtances of three or four inches aſunder, until they lie exactly flat. The ſlender veneer is thereby made to touch the table at every point, and almoſt the whole of the glue is ſqueezed out, as the heat of the caul is readily communicated through the thin veneer to the glue, and retains it in a ſtate of fluidity for the ſhort ſpace of time required for ſcrewing down, when ſeveral active men are engaged in the proceſs. The table is kept under reſtraint until entirely cold, generally for the whole night at leaſt, and the drying is not conſidered complete under two or three days. When the objects to be glued are curved, the cauls, or moulds, muſt be made of the counterpart curve, ſo as to fit them.

Another method is by preſſure with the hands.

The *veneering hammer* is made generally of a piece of wood from three to four inches ſquare, with a round handle projecting from the centre; the one edge of the hammer head is ſawn down for the inſertion of a piece of ſheet iron or ſteel, that projects about one quarter of an inch, the edge of which is made very ſtraight, ſmooth, and round; and the oppoſite

Digitized by Google

ſide of the ſquare wooden head of the veneering hammer is rounded to avoid its hurting the hand.

The table and both ſides of the veneer having been toothed, the ſurface of the table is warmed, and the *outer* face of the veneer and the ſurface of the table are wetted with thin glue, or with a ſtiff ſize. The inner face of the veneer is next glued; it is held for a few minutes before a blazing fire of ſhavings to render the glue very fluid, it is turned quickly down upon the table, and if large, is rubbed down by the outſtretched hands of ſeveral men; the principal part of the remainder of the glue is then forced out by the veneering hammer, the edge of which is placed in the centre of the table, the workman leans with his whole weight upon the hammer by means of one hand, and with the other he wriggles the tool by its handle, and draws it towards the edge of the table, continuing to bear heavily upon it all the time.

Marquetry.

We have had occaſion more than once in theſe pages to inſiſt on the beauty and originality of the furniture made by Boule in the ſeventeenth, and by Rieſener and David in the eighteenth century.

The former was an intarſia or ſurface inlay of various materials, principally tortoiſeſhell, with braſs and white metal, the latter occaſionally enamelled with various pigments. This work was afterwards made by laying metal under the ſhell to increaſe its redneſs. The two manufactures are called old and new Boule.

The ſhell uſed is that of the marine tortoiſe, called *teſtudo imbricata*, or hawk's bill turtle; the ſcales or layers of ſhell overlapping each other, in which reſpect it differs from other ſhell of its genus.

The length of a ſhell full grown is about a yard, by half a yard in width. The plates are thirteen in number, five down

Digitized by Google

the middle of the back and four on each ſide. The largeſt plates meaſure about thirteen inches by eight. Some parts are of very dark brown tints, with light golden marks and ſpots. Other parts are lighter, but the darkeſt is conſidered the beſt.

The ſhell is dipped into boiling water for three or four minutes to make it work better. It is alſo damped and warmed by ordinary laundreſſes' irons. Heat, however, has a tendency to make it brittle, and boiling to ſpoil the tranſparency. Tortoiſeſhell can be bent and joined. The edges are filed to their feather thickneſſes for three-quarters of an inch each. The edges muſt be abſolutely free from greaſe, and ſhould not be touched after the filing. The edges are dipped in boiling water, held together by the fingers for a time. They are then nipped by a pair of tongs, heated ſo as to diſcolour white paper ſlightly, clean linen damped with cold water being firſt placed over the junction; this keeps the gelatine moiſt till the adheſion is complete.

In cutting the patterns of Boule work, two ſlices of material are glued together with paper between (to facilitate ſubſequent ſeparation), and paper is glued outſide, on which the pattern or deſign is drawn. A fine watch-ſpring ſaw is introduced into a minute hole in a part of the pattern conveniently choſen, and the patterns are ſawed out. The ſlices are afterwards ſeparated, and the pattern cut out in one ſlice is fitted into the matrix of the other, ſo that one ſawing produces two editions of the deſign, the ground and the figures being reverſed in each. This arrangement is called Boule and counter. In the earlier productions of Boule this reciprocity was not attended to. Ebony, alſo pearl ſhells, ivory, and white metal, making further elements of decoration, were added in ſmall quantities.

When the various parts have been arranged in their places, paper is glued over them to keep the whole in place, and filings of the material ſcraped in to fill up any interſtices between the parts. The whole when dry is toothed over, and

Digitized by Google

laid down as in ordinary veneer, with glue and preſſure upon the ſurface prepared for it.

Marquetry of wood is made in the ſame way. Dye woods are uſed as far as they are available, and greens, blues, and ſome other tints are of holly ſtained. "Mr. Cremer, of Paris, uſed the ſtaining proceſs of M. Boucherie, ſaid to impart a permanent colour to a great depth. Shading is given by means of hot ſand." [75]

One method of cutting marquetry is by paſting a drawing of the entire deſign on the ground or counter, and cut out entirely. The various leaves, &c. are then cut from different veneers and fitted in. Another method is to paſte the drawing on the ground, and on it to paſte the various leaves or ornaments cut from other ſuitable veneers, then to cut through the counter or ground, the ſaw grazing the edge of the leaves. The parts ſo cut out are then puſhed out, the leaves ſeparated from the paper, and laid down in the vacant places.

A third method is thus deſcribed in Holtzapfel's Mechanical Manipulation. The ſeparate leaves to conſtitute the inlays are cut out from the different coloured veneers, and glued in their appropriate poſitions on a ſheet of paper. A ſheet of white paper is paſted on the veneer, which is to ſerve as the ground. A ſheet of blackened paper is laid over it, and over this the leaves, "the backs of which are ſtruck at every part with ſeveral blows of a light mallet ſo as" (by means of the intervening black paper) "to print their own impreſſion on the white paper" (which is paſted on the ground). "The printed apertures are then cut in the counter one at a time, ſo that the outer edge of the ſaw kerf falls exactly on the margin of every aperture."

The markings of the leaves or other figures are made by cuts of the ſaw or by a graver, and filled with wood duſt and fine glue.

---

[75] Tomlinſon, Cyclopædia, Marquetry.

Digitized by Google

The uſe of the grain by diſpoſing pieces of the ſame wood with the grain running in different directions may be ſeen in many examples in the collection.

The woods moſt in uſe in modern conſtruction are the following, ſome of the botanical names of which are put forward with heſitation :—

FOR BUILDING CONSTRUCTION.

Deals, a numerous family of coniferous timber trees. Thoſe moſt in uſe are (*Pinus Sylveſtris*), Scotch fir, yellow deal ; (*Abies excelſa*), Norway and American ſpruce fir, Dantzic, Adriatic white deals ; larch (*Larix Europœa*), Scotch, Poliſh, Italian, New Zealand ; pitchpine (*Pinus Auſtralis*).

Oak (*Quercus pedunculata*), in many varieties, Engliſh, Apennine, Canadian, Pruſſian, African, Pollard.

Teak (*Tectona grandis*).

FOR FRAMES, CARRIAGES, &c.

Aſh (*Fraxinus excelſa*), Engliſh and Hungarian.

Birch (*Betula*), black and white.

Beech (*Fagus Sylvatica*).

Elm (*Ulmus campeſtris*), Engliſh, and Wych elm (*Montana*).

Mahogany (*Swietenia mahogani*), Spaniſh and Honduras.

Oak.

Pines.

FOR TURNERY.

Soft.

Alder (*Alnus glutinoſa*).

Beech.

Birch.

Willow (*Salix*), in many varieties.

Holly (*Ilex aquifolium*) ; white.

Horſe cheſtnut (*Æſculus hippocaſtanum*) ; white.

Sycamore (*Acerpſeudoplatanus*) ; white.

Appletree (*Pyrus malus*) ; brown.

Pear (*Pyrus communis*) ; brown.

Plum (*Prunus*) ; brown.

Laburnum (*Cytiſus laburnum*) ; brown.

Hard woods.

Amboyna (*Pteroſpermum indicum*).

Beef wood (*Stenocarpus ſallenus*).

Ebony (*Dioſpyrus ebenus*) ; black, green, and brown).

Box (*Buxus ſemper virens* and *Balearica*).

Brazil wood (*Cæſalpinia æchinata*).

Braziletto (*Cæſalpinia Braſilienſis*).

Digitized by Google

Cam wood (*Baphia nitida*).
Cocoa (*Cocos aculeata*).
Greenheart (*Nectandria Rodiæi*).
Iron wood (*Sideroxylon*).
King wood (*Triptolemæa?*) (*Spartium?*).
Lignum vitæ (*Guiacum officinale*).
Locuſt (*Hymenæa*).

Furniture.

Common.

Beech.
Birch.
Cedars (*Larix cedrus, thuia*, &c.); Cuba, Lebanon, N.S. Wales, Pencil.
Cherry (*Prunus*), in many varieties.
Deals, &c.

Beſt.

Amboyna.
Ebony.
Cherry.
Cheſtnut (*Caſtanea veſca*).
Coromandel (*Caſſia Coromandeliana*).
Mahogany.
Maple (*Acer campeſtre*), and bird's eye (*ſtriatum*).
Oak of all kinds.
Roſewood (*Dalbergia latifolia, Amyris balſamifera, Jacaranda Braſiliana*).
Satin wood (*Chloroxylon Swietenia*).
Sandal wood (*Santalum*).
Sweet cedar.
Tulip wood (*Phyſocalymina floribunda*).
Walnut (*Juglans nigra*).
Zebra.

Beſides theſe:—

Muſtaiba.
Olive (*Olea*) and root.
Palmyra (*Boraſſus flabelliformis*).
Partridge wood (*Heiſteria coccinea*).
Peruvian (*Andyra inermis*).
Pheaſant wood.
Purple wood (*Copaifera pubiflora*).
Princes wood.
Roſetta.
Snake wood (*Piratinera Guianenſis*).
Yacca wood (*Podocarpus yacca*).

Dye Woods used for Marquetry.

Red.

Brazil.
Braziletto.
Cam wood.
Logwood (*Hæmatoxylon Campechianum*).
Nicaragua (*Caſſia cœſalpinia*).
Red ſanders (*Pterocarpus ſantalinus*).
Sapan (*Caſſia ſappan*).

Green.

Ebony.

Yellow woods.

Fuſtic (*Maclura tinctoria*).
Zante (*Rhus Cotinus*).

Digitized by Google

Large logs of wood have for certain purpoſes an extra value on account of their ſize; *e.g.*, a piece of mahogany of 23 feet long × 2 feet 6 inches ſquare, of fine grain for cutting into veneers, coſt a large London firm laſt year a thouſand pounds. As examples of ſize, two logs may be cited, cut from the gum tree (*Eucalyptus globuloſus*) from Auſtralia, 84 feet long × 24 inches, each 6 inches thick throughout; and a log cut from the heart of another tree of the ſame kind, meaſuring 160 feet × 6 to 4 inches ſquare, exhibited in London in 1862; theſe are now in the Horticultural gardens.

Names of Deſigners of Woodwork and Makers of Furniture.

Only the moſt meagre notices are to be found of the artiſts to whom we owe the deſigns of modern furniture. The following is but an attempt to put together in ſucceſſion the names connected with ſuch work as is ſeen in the South Kenſington collection of furniture and woodwork, and is but a fragmentary ſkeleton of ſuch a hiſtory as it would be deſirable to make. It is put forward only with the hope that more knowledge may be gathered as to the names and hiſtory of woodworkers and carvers in that material. In France the ſubject has been illuſtrated with more care than in other countries of Europe. But of the furniture makers who attained ſuch eminence during the laſt century very little is known.

The truth is that for a hundred and fifty years after the Renaiſſance furniture partook ſo generally, and the woodwork of rooms ſo entirely, of the character and followed ſo continually the details of architecture that the hiſtory of furniture deſigners is that of the architects of the day, who found in the members of guilds of carvers, carpenters, image makers, &c., admirable hands to carry out the ornamental details of their woodwork, ſuch as chimney pieces, &c., and who made ſide-

Digitized by Google

boards, cabinets, hall chairs and tables to ſuit the woodwork. Thoſe excellent artiſt workmen have left no record behind them of their ſhare in theſe productions.

It will be neceſſary more than once to name architects who deſigned woodwork and fixed the ſtyle of their day, both in England and France. When no dates are given, it has not been poſſible to obtain them.

The Baron Davillier has collected, and is ſtill collecting, materials on ſeveral ſubjects connected with the matters and the kind of art diſcuſſed in theſe pages, which cannot but prove of great value to future writers on the ſubject.

It ſhould be obſerved that artiſts are named, whatever their native origin, under the countries in which they have founded a ſchool.

England.

We were early indebted to Italian artiſts in this country. They not only executed the finer and coſtly ſhrines and monuments, ſuch as that of St. Edward, at Weſtminſter, and that of St. Thomas à Becket, at Canterbury, but our kings employed them as deſigners of the houſehold decorations and furniture. During the middle ages down to the end of the fifteenth century, the religious houſes furniſhed a ſchool of accompliſhed carvers and image makers.

Gervaſius, a monk at Canterbury, is known for one of theſe. Many had been educated in Rome or other parts of Italy or in France. They travelled conſtantly, as much perhaps as we do now, ſlowly, and on foot or horſeback, lodging at one monaſtery after another.[76]

John of St. Omer, a Frenchman, and

William the Florentine, were court painters and houſe decorators to Henry III. Under their direction, drains, baths, water-conduits, and room panelling were conſtructed in the royal palaces.[77]

Torrigiano, 1472–1522, was employed, according to Vaſari, to execute in England many works in marble, bronze, and wood. The

[76] Not one religious perſon (at Workſop) but he could and did uſe either embrotherying (embroidery), writing books with very fair hand, carving, painting, grafting.—Strype's Mem., quoted by Walpole. Anecdotes of painting.

[77] Turner, Domeſtic Architecture.

Digitized by Google

bronze monument of Henry VII. and his queen, Elizabeth of York, is the beſt known of his works. His influence, or that of pupils and contemporaries, is evident in the woodwork of the reigns of Henry VIII., Mary, and Elizabeth, ſuch as the ſtall-work ſtill extant in King's college chapel, Cambridge, carved with the royal arms impaled with thoſe of the Bullens.

The following names are given by Walpole as thoſe of ſome Engliſh pupils of Torrigiano :—

Lawrence Ymber, kerver (carver).

Humphrey Walker, founder.

Nicholas Ewer, copperſmith and gilder.

John Bell and *Robert Maynard* were painters.

Humphrey Cooke was maſter carpenter in the new buildings of the Savoy.

Antony Toto or *T. del Nunziato*, working 1531–51.

Girolamo da Trevigi, 1503–44, was court painter and decorator to Henry VIII. He furniſhed and decorated the pavilions, temporary rooms, kitchens, liſts, &c. of the "Field of Cloth of Gold." He was killed while ſerving as royal engineer to his majeſty at the ſiege of Boulogne.

The deſign of the cabinet, No. 27. '69, is attributed to *Holbein*.

Benedetto da Rovezzano, a Florentine, was employed on Wolſey's own deſign for a tomb for himſelf, and taught carving of all kinds; died 1550. Moſt of theſe foreign artiſts acted as architects on occaſion, and gave deſigns for interior decorations and furniture. During the Elizabethan and Jacobean period the woodwork deſigns were due almoſt excluſively to architects ſuch as *John of Padua*, *John Thorpe*, and others.

Grinling Gibbons, 1650?–1721, was the great maſter of wood carving of the ſeventeenth and early eighteenth centuries. His birth and country are doubtful. It is probable that he was Engliſh by parentage, born and chriſtened 'Grinling' in Holland. Evelyn found him in 1670 in a ſmall thatched houſe in the outſkirts of Deptford. It was through the influence of Evelyn that Gibbons was patroniſed by Charles II., who gave him an appointment in the board of works. He lived afterwards in Belle Sauvage court on Ludgate Hill. A pot of flowers which he carved and ſet outſide the window in this noiſy alley was finiſhed ſo delicately that the leaves ſhook with the wind and with the rumbling of coaches as they paſſed. At the ſame time the maſs of material neceſſary to give ſtrength and retain the decorative character of his carving is always thoroughly underſtood. Fruit, animals, figures,

Digitized by Google

buſts, textiles (ſuch as lace cravats and nets), fiſh, &c., are carved in the compoſitions of Gibbons.

He ſculptured in marble and ſtone as well as wood. At Windſor he carved the baſe for the equeſtrian ſtatue of the king. In St. James's church, Piccadilly, the marble font, round the baſe of which are figures of Adam and Eve, is by him, as alſo the border of feſtoon-work in limewood over the Communion table. His work is to be ſeen in St. Paul's Cathedral, London, at Chatſworth, at Burleigh Houſe, and in many other collections. His fineſt productions are conſidered to be the feſtoons and cornices carved, and ſtill extant, at Petworth Houſe in Suſſex. We cannot point to any ſatisfactory evidence of his hand in the South Kenſington collection.

Among the pupils of Grinling Gibbons we may name:—

Watson, who carved the boys at Chatſworth;

Drevot, of Bruſſels, died 1715;

Lawreans, of Mechlin.

Theſe muſt be conſidered as the founders of the admirable ſchool of architectural carvers, to whom we owe the ornamental mouldings ſo common in the old London of the eighteenth century; and in country houſes, built or fitted up afreſh, ſuch as the rooms of Blickling Hall, Petworth, and many more. Such carvers were to be found in the days of Chambers and the brothers Adam, and continued the tradition down to the preſent century.

John Wilton, born in London in 1722. He was the ſon of a plaſter and papier mâché manufacturer of room decorations, ceilings, &c. He ſtudied ſculpture, under Delvaux, at Nivelles in Brabant. In 1744 he went to Paris, and in 1747 to Rome with Roubillac. In 1757 he returned to England with Sir William Chambers. He decorated the ſtate carriage now in uſe.

Sir William Chambers, 1725–1796, publiſhed a book of deſigns of *inter alia* Chineſe furniture, dreſſes, machines, &c. His biography belongs to the hiſtory of architecture.

John Baptist Cipriani came at the ſame time. He was employed by Chambers, Adam, Chippendale, and other furniture deſigners, for whom he painted cameo panels for table tops, drawers, cabinet fronts, &c.

Angelica Kauffman did much ſimilar work on ſatin wood furniture of that day. Theſe names belong properly to the biography of painters.

Capitsoldi and *Voyers*, ſculptors, modellers, and chaſers, are known, during the 'Louis Seize' period, in England as makers of metal mounts for marquetry, furniture, &c.

Digitized by Google

Pigalle, a French ſculptor, and

Nicolas Collet, a French carver, brought to England at the ſame time. They worked alſo on the great ſtate carriage, *q. v.*

Coit is the name of a chaſer of mounts of this period.

Waldron, the actor, was originally a carver, and employed on coaches, chair fronts, &c.

Smirke, the academician, ſerved his time to Bromley, carriage herald painter, of Queen Street, Lincoln's Inn Fields.

Monamy, a marine painter of this date, is known to have painted the carriage of the unfortunate Admiral Byng.

Charles Cotton, *R.A.*, painted coaches and ſhop ſigns, as well as

Baker, the flower painter.

Francis Hyman. Early eighteenth century. A Dutch or Flemiſh artiſt, came over and ſettled in this country. He was employed in the decoration of the Rotunda in Vauxhall gardens.

Robert Davy, born about 1750, a wood carver of Penzance. His family poſſeſſed land at Varfell, in the pariſh of Ludgvan. He was a man of ſome eminence in his craft, in Cornwall, and was enabled to educate at good ſchools his two ſons, of whom Sir Humphrey, the philoſopher, was one. The family were in ſtraightened circumſtances after his death, 1794.

Thomas Chippendale, a London carver and furniture maker, publiſhed a book of deſigns of furniture of every kind in 1769. The dates of his birth and death are not known. He is known by his gilt frames, which are in the ſtyle of French work of that period, cut with great freedom and delicacy. He alſo deſigned Chineſe ſcenes in his gilt work, after the taſte introduced by Sir William Chambers. Another kind of furniture was made by Chippendale in mahogany, which wood came into general uſe (though Dr. Johnſon was jealous of the ſupremacy of Engliſh oak, which it ſuperſeded) late in the eighteenth century. In this material he is a neat deſigner, with fine architectural mouldings and, on his table ſupports, acanthus leaves. The workmanſhip of theſe pieces is admirable, and his furniture is ſold at large prices at the preſent day. A collection of Chippendale's unpubliſhed deſigns is extant in the hands of a private collector. Thomas Chippendale was ſon and father of furniture makers. The old frames of this maker encloſe plates of Vauxhall glaſs, carefully bevelled round the edges, this work following the curves and twiſts of the frame. Long or large glaſſes are generally found in two or more plates; the joints are ſometimes, but not always, concealed by a gilt rib or moulding.

Matthias Lock, a London carver and gilder, publiſhed a book of deſigns of furniture, 1743? Some curious memoranda delivered with a

Digitized by Google

collection of his original drawings and those of Chippendale to the great exhibition of 1862, give the names of his workmen and interesting particulars respecting wages, &c. in 1743. Five shillings per day were then given to wood carvers. Lock belonged to, and left behind, a race of wood carvers and wood workers.

Thomas Johnson was a furniture maker of the same period.

H. Copeland.

Giuseppe Ceracci, a Roman, came to England in 1773. He modelled for Robert Adam. He went to Paris during the revolution, and was guillotined in 1801. He is said to have designed a car for himself, and to have been drawn to execution costumed as a Roman emperor.

John Linnell. The writer has seen a collection of furniture designs belonging to the times and style of Chippendale, selected from his portfolio at his decease, by *C. H. Tatham*, architect. The collection includes chairs, beds, pier-glasses, the King's box at Covent Garden Theatre (burnt down), state coaches, &c. A looking glass design is dated 1761.

C. H. Tatham designed interior decorations and, *inter alia*, the state coach for the Duke of York, dated 1793. This coach was executed by *Samuel Butler*, coachmaker.

Pergolese, an Italian, designed much of the arabesque work with figures, &c., in the style of Raphel's work in the Vatican, which we meet in the room decorations of houses by Adam. The best of the 'Seasons,' and such medallion work as still remain on many of the buildings of Robert Adam, are attributable to this artist. It is to this source that we must look with reference to the rich panelling and stucco work so common in the houses built in Dublin during the twenty-five years preceding the union.

Robert Adam, 1728–92, and his brother James,[78] whose history belongs to that of architecture, and on which we do not therefore enter, must be pointed out as the most important of the designers of furniture as well as interior decorations suitable to the houses they built. In the published plates of Derby House, Grosvenor Square, lately destroyed, we find a key to the system of the furniture of the decoration

---

[78] In 1769 the brothers Adam obtained under seal a lease for 100 years of "Durham Yard," belonging to the estate of the Duke of St. Albans. They reclaimed land from the Thames and built the terrace or row of houses known as 'Adelphi.' (Brothers.) Report, Drummond and others *v.* Sant. Court of Q. B., July 7, 1871.

Digitized by Google

that maintained a parallel to the renovated Louis Seize taſte reigning during the laſt quarter of the century in France. The brothers Adam deſigned fireplaces, ſteel grate fronts, ſideboards, and a ſedan chair executed for Queen Charlotte in 1773.[79]

A. HEPPELWHITE publiſhed in 1789 deſigns of ſofas in ſatinwood, painted with various decorations, tables, pedeſtals, tambour and knee-hole bureaux, &c., trays, ſatinwood drawer-cheſt, beſides urn-ſtools, tea caddies, &c. for the beverage then becoming popular.

THOMAS SHERATON publiſhed in 1793 a cabinet maker's drawing book, containing deſigns for tables, chairs, ſofas, &c. This work merited a German tranſlation in 1807.

FRANCE.

JEAN PERREAL. Employed and paid by the city of Lyons in 1483 for a cloſe carriage carpeted and ſtuffed for Louis XI. He executed ſimilar works for Anne of Brittany and others.

JEAN DE ROHAN, JEHAN DE ROMAN, maitre menuiſiers of Rouen, in 1548, employed by the municipality of Lyons, under whom are enumerated 'Les maiſtres painctres, menuiſiers, mouleurs, charpentiers, faiſeurs de gallères, et aultres ouvriers apprès nommez," &c. Le Lundi des huitièſme jour du mois de Juing, 1548.[80]

BACHELIER OF TOULOUSE. Born early in the ſixteenth century, went to Rome, worked with, at any rate was known to, Michel Angelo and his contemporaries; made carved wood furniture in walnut, with groteſque imagery, in the manner of the Scala d'oro of J. Sanſovino at Venice. Was working in 1553. Date of death uncertain.

ANDROUET DU CERCEAU. Born 1515; died 1585. Publiſhed deſigns for architecture and for interior panelling and decoration.

JEAN GOUJON, the great ſculptor of France, was born probably at Alençon, before 1515. His hiſtory belongs to that of ſculpture. Furniture in the old châteaux round Alençon, in the form of buffets, &c. has been attributed to him. A piece of this deſcription in ebony was ſold by the Chevalier Boulley de Bleybourg to the crown for the ſum of 4,000 francs.[81] The carved doors of the church of St. Maclou at

---

[79] R. Adam publiſhed a book containing plates of the buildings and room decorations, furniture, &c., deſigned by him. Fol. London, 1773; Reprinted, 1823.

[80] Chennevières Pointel, Archives de l'Art Français, i. 423.

[81] Œuvre de J. G., par Reveil.

Digitized by Google

Rouen are attributed to him. He is popularly ſaid to have been ſhot in the 'St. Bartholomew.'

Philibert De l'Orme. Died 1570. He is one of the earlieſt deſigners of the chimney fronts with terminal figures, ſcrolls, ſcutcheons, &c., ſuch as we meet with in French and in our own Elizabethan interiors.

Adam Philippon, a cabinet maker who brought up Le Pautre, took numbers of promiſing artiſts to Rome.

Jean Le Pautre. Born 1617; died 1682. Studied under Philippon. Amongſt his many publications is 'Livre de Miroirs, Tables et Gueridons,' &c.

Vredeman de Vriesse. Born 1630. A Flemiſh artiſt. Publiſhed deſigns of heavy carved furniture, panels, &c., in our Elizabethan ſtyle.

Crispin de Passe. Of a Zeeland family eſtabliſhed at Cologne in the beginning of the ſeventeenth century. He publiſhed furniture deſigns in the ſame ſtyle, but ſomething leſs heavy in make than thoſe of De Vrieſſe. He deſigned figure panels, garlands, &c.

Crispin de Passe the Younger. Worked about 1670.

Sebastian Serlius. A deſigner of fine Renaiſſance panelling.

De Bross. 1613. Deſigned Louis treize chimney panelling.

Pierre Boulle. Born 1619? He was premier ébéniſte to Louis XIII. He was lodged at the Louvre along with other 'célèbres artiſans.' The date of his death cannot be given. It is probable that he worked on the peculiar kind of marquetry to which the more celebrated André Charles Boulle gave his name.

Bernardino Radi. Born 1625.

Gérard Marot, a cabinet maker.

Jean Marot, 1625, 1679. He was taught by his father, Gérard Marot and is ſuppoſed to have travelled and ſtudied at Rome. He finiſhed the Louvre, the church of the Feuillantines, hôtel de Noailles, and other buildings in Paris, of which he was architect and decorator. His chief works were interior decorations, ceilings, doors, vaſes, &c. He wrote on architecture, 'Recueil de plans de palais. Recueil de portes,' &c. Marot was known alſo as an engraver. He had a brother, or half-bother, Jean Baptiſte, ſome of whoſe plates are ſigned J. M. 1682, which leads to ſome confuſion. Jean died in 1679.

Jean Macé, according to Mariette, menuiſier en ébéne, lodged in the Louvre 1644.

Daniel Marot, 1650. Son of Jean Marot. Both were proteſtants. Daniel was baniſhed to Holland in 1686. For this reaſon he

Digitized by Google

took no place in the ſucceſſion of Jean Lepautre, under whom he had worked. He became architect and maſter of works to William III., then prince of Orange. He publiſhed engravings of the fête in the ſalon du bois de la Haye in December 1686, given by the Princeſs of Orange. He deſigned panelling, ſtaircaſes, and every deſcription of furniture. It is to this artiſt that our Engliſh decorators and cabinet makers owe the introduction of Franco-Dutch deſigns in marquetry, chairs, tables, ſofas, mirror frames, ſconces, horſe trappings, the King's coach, 1698, and furniture generally that followed the Revolution of 1688. A portrait of Marot, by Parmentier, was engraved by Gole of Amſterdam.

Alexis Loir. Born 1630; died 1713. Alexis, with his brother Nicolas, ſons of a goldſmith in Paris, took to working as engravers of ornament. He was elected to the academy in 1678. He publiſhed "Nouveaux deſſins de gueridons—d'ornements pour l'embelliſſement des caroſſes, panneaux," &c.

Jean Berain, 1636, 1711. This artiſt had more to do with the decoration of rooms and furniture than moſt of his contemporaries. "Pour tout ce étoit ſuſceptible d'ornement, qu'il inventait et qu'il deſſignait avec beaucoup de facilité." He made the ſcenes and deſigned the dreſſes of the opera, of the carrouſels or tilting and quintain fêtes, of which Louis XIV. was fond, and the figure heads of his majeſty's ſhips of war.

"Il étoit auſſi fort employé a donner des deſſins de meubles et d'ornements propres à être exécutés en tapiſſerie ou à peindre dans les lambris et dans des plafonds ce que l'on nomme des groteſques."[82]

His portrait was painted by Virien and engraved by Duflos and S. Sylveſtre, in 1709. He publiſhed many books of deſigns.

André Charles Boulle.[83] Born in Paris in 1642; died 1732. He was brought up to the buſineſs of an ébéniſte or cabinet maker, and was made director of works to king Louis XIV. His diploma ſpeaks of him as an architect, ſculptor and engraver. He held the poſt of prémier tapiſſier to the king, and had perhaps the office given twenty years later, after the eſtabliſhment of the Gobelins, to Le Brun. He produced a prodigious number of fine pieces of marquetry in ſhell and braſs called Boulle work. Boulle was an amateur and collector. His cabinets fetched good prices, but he ſpent his money in collecting drawings and engravings, borrowed at high intereſt, and died poor.

---

[82] Mariette Abécédaire.

[83] Rather than Boule, as in the earlier pages. The balance of authority ſeems to favour the ſpelling here adopted. Mariette: A. C. Boulle, par C. Aſſellineau.

Digitized by Google

His great employment was the furniture of the Palace of Verſailles. He had many pupils, of theſe—

Cressent was 'prémier ébéniſte' of the Regent Duke of Orleans.

Philippe Caffieri, 'Fondeur et ciſeleur du Roy,' was alſo a pupil of Boulle. No dates can be given of the birth or death of either.

Jean le Moyne, 1645–1718. One of a family of artiſts. He had a great repute as an artiſt decorator, was employed on the gallery of Apollo, and ſuperintended the decorations of the Tuileries. He was a member of the academy in 1686, and bore the title of 'décorateur de l'académie.' The regent of Orleans was his protector. His firſt book of deſigns was edited by Jean Berain in 1676. His woodwork is in the manner of Androuet du Cerceau. His general ſtyle of compoſition is larger and ſimpler than that of Berain. He had a ſon, Jean Louis, a ſculptor, who entered the academy 1703 and died 1755.

Robert de Cotte, 1656–1735. He was rather an architect and occaſional deſigner of interior furniture.

Jules Robert de Cotte ſucceeded his father, Robert, as 'intendant genéral des bâtiments, &c., directeur de l'academie royale d'architecture, et vice-preſident de celle de peinture et de ſculpture.' He publiſhed deſigns. Amongſt theſe are beds, marquetry cabinets with clock fitted above, forty-one ceiling deſigns, mirror frames, bureaux, &c.

Juste Aurèle Meissonnier. Born 1693; died 1750. He was a ſtudent under Borromini at Turin. His reputation was ſuch that on his return he obtained at once the diploma of 'orfèvre et deſſinateur du cabinet du roi' in Paris. He did much to debaſe the taſte of the French interiors and furniture, importing many of the extravagances of the Italian decoration of his day. He made imitative perſpectives in his decorations. He is charged with the firſt introduction of the broken ſhell-ſhaped curves that became the faſhion for carved wood mouldings, panel frames, &c., called Louis Quatorze or Louis Quinze work. The extravagant taſte for ſhowy gilding made ſuch a ſtyle poſſible.[84]

Meiſſonnier was followed by—

Oppenord;

Habermann, who deſigned in the rococo or Pompadour ſtyle.

---

[84] Sont priés les orfèvres, lorſque ſur le couvercle d'un pot a ouille ou ſur quelqu' autre piece d'orfèvrerie, ils executent artichaud ou un pied de céleri de grandeur naturelle, de vouloir bien ne pas mettre a coté *un lièvre grand comme le doigt*, une allouette grande comme le naturel, et un faiſan du quart où du cinquième de ſa grandeur, des enfants de la même grandeur, etc. — In the Mercure, Dec. 1754, in ridicule of their extravagances.

Digitized by Google

Picau, *Cauner*, *Nilson*, } are names of deſigners of extravagant looking-glaſs frames, &c.: living in the early part of the century.

Robert Martin, 1706. The following particulars reſpecting Martin were obligingly ſupplied by the Baron Davillier:—

"Robert Martin, the ſon of a tailor, was born in Paris in 1706. In 1733 he obtained the brevet of *Verniſſeur* or *peintre verniſſeur du roy*. He obtained ſome orders from Louis XV., Mme de Pompadour, the royal family, and the nobility. He made at Verſailles ſome 'panneaux d'appartement' for Madame Adelaïde, &c. His principal productions are—armoires, boites, boutons d'habits, caroſſes, clavecins, commodes, éventails, lambris, magots, plateaux, panneaux d'appartement, ſecrétaires, tables," &c. (from contemporaneous documents). "I will give the deſcription of theſe objects and the prices of ſome of them in the laſt century." (In a memorandum not yet publiſhed.) "Voltaire ſpeaks of Martin in two of his works. He is named as a 'Roman' of the laſt century." In the time of Martin his *vernis* was conſidered as a 'ſecret.' He had ſome imitators. "Martin died rich in 1765. Two of his ſons continued the *vernis* work after his death."

Giles Paul Cauvet, 1731–1788, born at Aix, in Provence, and brought up to the law, but became an artiſt, and was taken up by Monſieur the brother of the king. He deſigned arabeſques for panel carving, and furniture in wood marquetry and in plain mahogany, ſnakewood, &c., fitted for the metal mounts of Gouthière and other artiſts in the ſame line. Three or four of his tables were amongſt the furniture of the palace of St. Cloud.

Riesener, born about 1730 (?), was a cabinet maker, whoſe marquetry work had great celebrity, and whoſe tables, cabinets and cheſts of drawers, encoignures &c., are ſtill of great value in the market; but it has been impoſſible hitherto to procure any preciſe information regarding his birth or training. He had a ſon, Henri François, born in 1767, known as a painter in France. He lived to the cloſe of the century at leaſt. He was the cabinet maker employed by Marie Antoinette, and continued to work for the royal family till they finally quitted Verſailles; perhaps lived over into the preſent century. The kind of work generally aſſociated with his name is the marquetry or inlaid woodwork in which parts are plain reticulation, and other parts or panels filled with graceful flowers, buſts &c., of very delicate tints. His ſignature, dated 1769, is on a ſécrétaire now in the Louvre, and on a contemporary ſécrétaire belonging to Sir R. Wallace, bearing the initials S. R. (Staniſlaus, ex-king of Poland, who died, however, in

Digitized by Google

1766). Like *David*, his contemporary, he worked much in plain mahogany and letterwood, uſing the chiſelled metal mounts of Gouthière.

David Roentgen, better known as 'David,' was born at Neuwied, near Coblentz, firſt half of the eighteenth century. He worked for the court of Louis XVI., and was contemporary with Gouthière, Rieſener, and the decorative artiſts of the latter half of the eighteenth century. The dates of his birth and of his death are uncertain. He probably lived to the end of the century. A fine cabinet by David in the Hertford Collection (deſcribed in the appendix), has on it the cock, an emblem adopted or revived during the revolution. He worked in marquetry of light and delicate hue. He alſo made furniture veneered with plain letterwood, mahogany, &c., of which the gilt metal mounts were by Gouthière.

He is often heard of in ſales of furniture. A bureau with cylindrical centre, ſecret drawers and mounts by Gouthière, formerly the property of Louis XVI., was ſold in Paris in 1860.[85] It is ſigned. The ſupports are Doric columns, and the mounts ſuited to this ſeverer ſtyle.

Martincourt. Early eighteenth century. A founder and chaſer of bronzes, &c. He is known as the maſter of Gouthière.

Gouthière. Born 1740. His ſhop was on the Quai Pelletier, in Paris, but we can give no particulars of his birth or death. He made the fine mouldings that bordered the panels of cabinets, the larger angle mounts, feet, edgings &c. of this mixed furniture. Chimney-pieces are ſtill found with bold bronze mounts ſigned by him.[86] Mounts for the chimney-piece of the 'boudoir' in the Muſeum are attributed to Gouthière. His ſignature is on a clock caſe in the Hertford Collection, "Gouthière, Ciſeleur et Doreur du Roi a Paris Quai Pelletier, à la Boucle d'or, 1771." He worked for the court of Marie Antoinette, in union with the woodworkers Rieſener and David, up to the time of the fall of the monarchy, and died in great poverty in 1806.

Much of Gouthière's fineſt work was made for cabinets, of which the panels are plates of Sèvres porcelain painted for the purpoſe.[87]

J. B. Le Roux, latter half of eighteenth century, working in 1777, deſigned chimney panels and room decorations.

Lalonde, reign of Louis XVI. There are publiſhed deſigns of

---

[85] Gaz. des B. Arts.

[86] Bibliophile Jacob, un Mobilier, &c.

[87] The work of Gouthière is firſt quoted at high prices in the ſale of Randon de Boiſſet in Paris in 1777. "Une paire de bras à deux branches portées par une figure d'enfant en forme de Terme." Gazzette des B. A., xi. 352.

Digitized by Google

this artiſt for conſole tables and other furniture fitted for receſſes and ſpecial parts of rooms. He was known, too, as a conſtructor of furniture opening and ſhutting with mechanical contrivances, for which Louis XVI. had a predilection.

Pierre Philippe Thomire, 1751–1843. A ciſeleur, who ſucceeded Gouthière, and was known under the Empire. He failed to carry down the elegant feeling for natural form prevalent in the work of Gouthière. He is named in the Almanach de Paris in 1785.

Toro, an Italian ciſeleur or chaſer (and modeller) of metal mounts and ornaments, worked in Paris during the latter part of the eighteenth century.

Ranson and *Huet*. Ciſeleurs. They both worked in metal at the time of Gouthière, during the reign of Louis XVI.

P. Garnier, and a monogram of the letters *J. M. E.*, are ſtamped on a pair of marquetry encoignures of the latter eighteenth century, belonging to the Marquis of Weſtminſter.

Salembier, died 1812? invented and publiſhed deſigns for room decorations, panel carvings, mirror frames, &c. His foliage is thin and wiry in drawing though graceful and large in its general ſweep and curvature. Plates by this artiſt of elegant deſigns for decoration are found dated 1809.

Flanders.

The woodworkers and carvers of the Flemiſh towns were numerous both in the middle ages, and during and ſince the renaiſſance. We meet with few names, however.

For moſt of the following we are indebted to the careful and accurate work of Mr. W. H. J. Weale. Belgium, &c.

Of the artiſts here enumerated the majority have left behind examples of their deſign or workmanſhip in churches only; but all that can be found is given, in the hope that ſo meagre a liſt may be filled up by the reſearches of thoſe intereſted in the beautiful wood carvings and wood conſtructions of the guilds and artiſts of Flanders.

Peter Von Oost, fourteenth century, carved the roof of the Hotel de Ville in Bruges.

John Florein, fifteenth century; ſtalls of St. Mary's in the Schaurgaſſe, Cologne.

W. Ards, 1449, executed the carvings of the roof in the Hotel de Ville at Malines.

B. Van Raephorst carved in 1470 the reredos of the church of St. Waltrude in Herenthals.

Digitized by Google

H. Glosencamp, first half of the sixteenth century. One of the carvers of the chimney-piece in the council chamber of the Palais de Justice, Bruges.

Guyot de Beaugrant, born at Mechlin, first half of the sixteenth century. One of the designers of the chimney-piece in the council chamber of the Palais de Justice, Bruges. He executed portions of it with his own hands.

Josse Beyaert, last quarter of the fifteenth century, carved the roof of the Salle de Mariage, Hotel de Ville at Louvain, with scenes from the life of Christ.

Lancelot Blondeel. Born at Bruges. 1495–1560. Sixteenth century. One of the designers of the chimney-piece in the council chamber of the Palais de Justice, Bruges.

Peter Van der Schelden, sixteenth century. He is known as the artist who executed the beautiful woodwork of the panels, &c. in the Hotel de Ville at Audenaerde. This work was completed in 1535.

Urban Taillebert, sixteenth century. He carved the stall-work at Ypres.

Roger de Smet, first half of the sixteenth century. One of the carvers of the chimney-piece in the council chamber of the Palais de Justice, Bruges.

Andrew Rasch, first half of the sixteenth century. One of the carvers of the chimney-piece in the council chamber of the Palais de Justice, Bruges.

ChisTvs $\overline{oc}$ *Dorsient al* is signed on the door brought from the Hotel de Ville, Antwerp, described No. 4239. '56. Dated 1580.

Albert Bruhl, sixteenth and seventeenth centuries, was the carver of the choir seats and stallwork of the church of St. Giorgio Maggiore in Venice, celebrated examples of such work. Compositions in relief on the panels at the back of those stalls represent scenes from the life of St. Dominic.

Lucas Faydherbe, an architect and sculptor, born at Mechlin. 1617–1694. A piece in the collection, No. 1173. '64, p. 237, is attributed to this artist.

Quellin, *Artus*, the elder, born 1609–1668.
„ *Artus*, the younger, 1625–1700.
„ *Erasmus*, the elder, 1607 —.

Peter Verbruggen, the elder, seventeenth century; and *Henry Francis Verbruggen*, 1660–1724. They carved con-

Digitized by Google

feſſionals and figures in many churches; the latter carved the pulpit of the Jeſuits' college, Antwerp.

Peter Denis Plumier, 1688–1721, carver of pulpits.

Francois, *Henri*, and *Jerome du Quesnoy*, firſt half of the ſeventeenth century. Carved probably in wood as well as in ivory and marble.

John de Sangher, 1675. Made church work and wainſcoting.

J. Picq, ſecond half of the ſeventeenth century. Carved the pulpit, St. Nicolas, Ghent.

Louis Willemsens, 1635–1702. Church work.

Laurence Vander Meulen, 1645–1719. The carver of a chimney-piece of wood preſerved in the muſeum of antiquities in Bruſſels. In the collection of M. Pierets are carvings of the delicacy of thoſe of our own Gibbons; his "leaves and flowers tremble with the leaſt breath of wind." [88]

M. Moenart, laſt half of the ſeventeenth century. Carved the ſtalls in the church of St. James, Bruges.

Van Delen, eighteenth century. Carved the woodwork in the church of SS. Michel and Gudule, Bruſſels.

Theodore Verhaeghen, early eighteenth century. Carved pulpits in ſeveral churches of Mechlin.

John Baptist Van Hool, middle of eighteenth century. Carved the pulpit, St. Andrew's Church, Antwerp.

L. de Nys and *P. de Nys*, in 1768, carved confeſſionals.

Vander Haeghen, working about 1780. Carved an altar in the church of Nôtre Dame, Termonde, and additions to pulpit of St. Gudule, Bruſſels.

Nicholas Adrian Joseph Lecreux, 1757–1836. Carved pulpits.

Van Helmont, eighteenth century. Carved pulpits in the church of St. John Baptiſt, Cologne, and elſewhere.

Francis Van Gheel. Carved the pulpit, St. Andrew's church, Antwerp.

Germany.

Lucas Moser is known as the carver of an altar piece at Trifenbronn, executed about the year 1431.

Jörg Syrlin, the elder, executed the carved ſtallwork of the cathedral of Ulm between the years 1462–1474.

---

[88] W. H. J. Weale, Belgium, &c., *p.* 217.

Digitized by Google

Jörg Syrlin, the younger, executed a carved ſounding board in the cathedral of Ulm, in the general carvings of which he worked under his father. He alſo carved ſtalls in the monaſtery of Blambeuren, between the years 1480–1510.

Veit Stoss, 1438–1533, the ſculptor of Cracow, whoſe works are well known, was a pupil of Michel Wolgemuth, known to us as a painter and the maſter of Albert Dürer. He executed an altar piece in the Frauenkirke at Cracow, the Roſenkrautz in the church of S. Lorenz at Nürnberg, a caſt of which is in the Muſeum; and altar pieces in the upper pariſh church of Bamberg, &c.

Michel Pacher, 1481, of Brauneck in the Tyrol. Work of his exiſts in the church at Gries.

Jacob Rosch, a Swiſs carver of the fifteenth century; known as having executed woodwork for the cathedral of Chur, about 1491.

Hans Bruggemann, a carver, born in the fifteenth century; executed an elaborate altar at Schleſwig between the years 1515–1521. There was, ſays Lübke, "a countleſs abundance of ſuch works in all parts of Germany" during the fifteenth century.[89]

Wolfgang Weinkopf and *Sebald Beck* were joiners known in Nürnberg in Albert Dürer's time.

Of the ſkill of the members of the guilds in Antwerp, Albert Dürer bore teſtimony in deſcribing the proceſſion he ſaw there in celebration of the coronation of Charles V. The trades repreſented included the *ſculptors*, *joiners*, and *carpenters*.

Peter Flötner. A wood carver of Nürnberg, ſixteenth century. He deſigned chairs and other furniture. Some of the deſigns of this kind, as well as of caricatures in the humorous faſhion of the German artiſts of his day, for execution in ſtone, are ſtill kept in the Royal Collection at Berlin.[90] They were never carried out.

Philip Heinhofer of Augſburg, ſixteenth and ſeventeenth centuries, is known to us as the deſigner of the 'Pomeranian Art Cabinet,' preſerved in the Royal Muſeum at Berlin. It was made for Philip II., duke of Pomerania, and under the ſpecial ducal direction, 1611–1617; *Ulrich Baumgartner* was the cabinet-maker. Upon this hiſtorical piece were employed a number of aſſiſtant workmen, of whom the names are preſerved. We may reckon thoſe whoſe ſpecial avocations ſhould be included in theſe biographical notices, though we know their names only. *Joifs Müller*, lockſmith;

---

[89] Lübke, Hiſt. Art, ii. 298.

[90] Figured in Becker and Heffner.

Digitized by Google

Jacob Kuenlin, locksmith; *Gaspar Mendeler*, carver; *Georg Zorn*, circle maker (?); *Marx Geuser*, organ builder; *Paulus Gettich* or *Gottlieb*, engraver; *Jonas Heckinger*, instrument case maker (leather embosser, &c.); *Daniel Müller*, turner; *Matthias Gabler*, windlass maker; *Ulrich Kiskner*, cabinet maker, &c.

Hans Schwanhard. Early seventeenth century, said to have invented the wavy mouldings found on Dutch and German cabinet-work of that century.

Among the designers of German wood carving, we must reckon the special designers of decorative carving, wooden medallions, carved rosary beads, &c., of which the Collection contains good specimens. There were many pupils of Albert Dürer designers of such pieces. The most noted of them are called the Petits Maitres, and their history belongs to that of engraving.

Italy.

Margaritone, of Arezzo, 1236–1313. Said to have invented or practised the same kind of work as that so commonly attributed to Dello Delli. He left little work that has survived to our time; none in the form of furniture.

Dello Delli, 1370? living in 1455. According to Vasari, Dello (Leonardelli) di Niccolo Delli, by which name he was registered in the guild of the apothecaries in 1417, was the first to devote himself to the decoration of the painted cypress chests of Florentine work (of which the collection has excellent examples) as a special branch of the profession. He painted the entire furniture of a room for Giovanni de' Medici.

Filippo Brunelleschi, 1377–1446, carved in lime wood a statue of St. Mary Magdalen for the Convent of St. Spirito in Florence. His crucifix, carved as a competitive trial against one by Donato, is still in the chapel of the Gondi in the church of Sta. Maria Novella in Florence.

Donatello, 1380–1466. Donato, or Donatello as he was commonly called, is said to have worked in his youth on furniture of mixed wood and composition, and to have learnt this kind of work under Dello Delli. His personal history belongs to that of sculpture.

Paolo Uccello, 1396, 7–1479. Painted panels, roundels, &c. to decorate seats, couches, chests, &c.

Giuliano da Majano, born in Florence in 1432–1490, and the son of a sculptor in stone. He learnt the art of tarsia under *Giusto* and

Digitized by Google

MINORE in the works of the ſacriſty of the Nunziata, where he executed the ſeats as well as thoſe of the choir beſide the chapel at Fieſole and in San Mario. Theſe are removed. "Having acquired a name by theſe works, he was ſummoned to Piſa, where he executed in the cathedral the ſeat that ſtands beſide the high altar. The back of this ſeat he decorated with tarſia work, executing figures of the three Prophets, which are ſtill to be ſeen there in tinted and ſhadowed woods."[91] Mention is made of

GUIDO DEL SERVELLINO and *DOMENICO DI MARIOTTO*, joiners of Piſa, who executed much of this inlay and the carving. Giuliano did much more work of this kind and brought up his brother Benedetto to execute tarſia work.

BENEDETTO DA MAIJANO, brother of Giuliano. He executed two beautiful coffers for Matthias Corvinus, King of Hungary. He is ſaid to have taken them to the king, but finding when they were unpacked that the moiſture of the ſea air had looſened the glue that held down the various pieces, to have been ſo mortified at the figure he cut by this expoſure that he gave up working in this material.

CHIMENTI CAUVICIA, fifteenth century, a Florentine attached to the Crown of Hungary, erected palaces, laid out gardens, built fortreſſes, and executed, with the aid of *Baccio Cellini*, works of wood carving and ornamental work of every deſcription.

ANDREA DI COSIMO, fifteenth century. This artiſt, like Dello Delli, occupied himſelf in painting cheſts and furniture of all ſorts, friezes, coffers, caſkets, ceilings, wainſcots, and other work. He was employed to paint round eſcutcheons, uſed for diſplay at marriages and feaſts; theſe became a prevailing faſhion. He alſo gave deſigns for tapeſtries, brocades, and other textiles.

PIER ANTONIO DA MODENA, a wood carver of the fifteenth century, executed the tarſia work in the choir of San Franceſco in Treviſo in 1486.[92]

BACCIO D' AGNOLO, born 1460, died 1563, beſides being an architect was the author of much inlaid woodwork or intarſiatura as in the ſtalls of the church of Sta. Maria Novella in Florence, where were beautiful figures of SS. John the Baptiſt and Laurence. He alſo carved the woodwork of the high altar of the church of the Annunziata, afterwards removed. He carved with his own hand a large frame for a picture in the great hall of the palace at Florence.

---

[91] Vaſari, ii.

[92] Cicogn. St. d. Scult.

Digitized by Google

Giuliano d' Agnolo, ſon of the laſt, was a carver of frames and woodwork. For Filippo Strozzi Giuliano executed a couch in walnut wood. To theſe ſhould be added ſtallwork of walnut wood and the tabernacle with two angels that ſtood beſide it, for the epiſcopal church of Arezzo. Theſe no longer exiſt.

Domenico d' Agnolo, another ſon of Baccio, was even ſuperior to his brother as a carver in wood.

Marco Domenico Tasso. Known as a wood carver in Florence in 1480.

Giuliano Tasso. Giuliano, brother (?) of the former, was alſo a carver in wood. He worked in Florence as late as 1512.

Giovanni Battista Tasso and *Domenico Tasso.* Of the ſame family, wood carvers. Executed carvings from drawings of Michelangelo Buonarroti.

Alexandro Leopardi, 1450–1525. A ſculptor known by the ſtatue of Bartolommeo Coleone, at Venice, which he caſt from the deſigns of Verrochio. Like Donatello and other great Italian ſculptors, Leopardi carved in wood. His hiſtory belongs to that of ſculpture.

Fra Damiano of Bergamo, 1490–1550? A celebrated maſter of intarſiatura, learned his art from a Sclavonian brother in Venice, worked the ſtalls of the cathedral of his native city. He alſo made the ſtories or pictures in inlay in the choir of the Church of St. Dominic at Bologna, 1524–30. He was affiliated to the Dominican convent of that city. Damiano was the firſt to uſe ſtains in his intarſiatura. He coloured portions of his wood with "ſublimate of arſenic and oil of ſulphur."[93] He executed in this material perſpective architectural deſigns furniſhed by Vignola. He was employed by the Benedictines of Perugia, for whom he executed ſtallwork and other fittings.

Messer Stefano da Bergamo aſſiſted in this work. He was a brother of the aforeſaid friar.

Zampiero da Padova was a pupil of Stefano. Theſe worked with Damiano.

Amongſt his pupils we hear of *Fra Bernardo*, *Fra Antonio Asinelis*, *Antonio da Lunigiana*, a lay brother of St. Romano di Luca, or Lucca.

The brothers *Capo di Ferro*, of Lovere, Bergamo, and *Pietro di Maffeis*, *Giovanni Belli*, and *Andrea Alessandro Belli*, were pupils of Fra Damiano and his brother.[94]

---

[93] See Lives of the moſt eminent Painters, &c., of the order of St. Dominic. C. P. Meehan, 1852, ii. 221, &c.

[94] Cicogn. St. d. Scult., v. 527.

Digitized by Google

Christoforo and *Lorenzo Canozii* executed the tarſia work and ſtalls in the ſacriſty of St. Marco, in Venice.

Giovanni Marco Canozii, a ſon of Lorenzo, carved the choir ſtalls of the chapel of the Zoccolanti in the church of San Franceſco della Vigna, in the ſame city.[95]

Other artiſts in woodwork of this kind were *Fra Giovanni*, Olivetan monk in the Venetian territory, mentioned in p. ciii, ſummoned to Rome to execute tarſia in the Vatican, and an inventor of coloured wood inlaying, &c.; *Raffaello da Brescia*; and *Battista del Cervelliera*, of Piſa.

Giuseppe di Pareta, a lay brother of the convent of St. Dominico Maggiore, in Naples, executed in walnut wood the choir ſtalls of the convent church.

Jacopo da Puntormo, 1494–1556. He executed numerous decorative works of furniture in all ſorts of forms. When Leo the X. had aſcended the Pontifical throne the Florentines celebrated the event with all the ſplendour they could command. In the Carnival enſuing the auſpicious event a proceſſion of triumphal cars was organiſed. There were three chariots richly carved in wood and painted with the beſt art procurable. A confraternity deſiring to ſurpaſs this proceſſion, deviſed one of ſix chariots, all invented by Jacopo. He is further ſtated to have executed for Pier Franceſco Borgherini, in completion with other maſters, Andrea del Sarto and Franceſco Ubertino, two large coffers or cabinets, with ſtories from the life of Joſeph. Two of theſe ſtories are in the Uffizi at Florence, in the large hall of the Tuſcan School, and are engraved in the 'Galleria di Firenze illuſtrata.'

Giovanni da Montepulciano, and *Dominico di Filippo*, a Florentine, carved in 1573, the woodwork of the Duomo of Siena.[96]

Ricciardo Taurini. Sixteenth century. A pupil of Albert Dürer. He executed the ſtallwork of Milan Cathedral, conſiſting of the compoſitions repreſenting the life of St. Ambroſe and other archbiſhops of Milan, after the deſigns of *Brambilla*.[97]

Giovanni Barili, of Florence. Laſt quarter of fifteenth century to the middle of the ſixteenth century. He worked under Raphael Sanzio. The doors and much of the panelling of the Stanze in the Vatican are carved in arabeſque relief by this artiſt.[98] The ſhutters are attributed to him; other parts are the work of pupils. They are bold and graceful, with the lengthy vigour of Middle Age deſign ſtill

---

[95] Cicogn. St. d. Scult.
[96] *Ibid.*
[97] *Ibid.*
[98] Photographs of ſome of theſe carvings have been placed in the National Art Library.

Digitized by Google

apparent. Louis the XIII. is ſaid to have deſired Pouſſin to ſtudy this wood carving with a view to ſimilar work for the Louvre. His work has been engraved by Ottaviani.[99]

Antonio and *Salluſtio Barili.* Early ſixteenth century. Both theſe artiſts worked for the Cathedral of Siena, for which they made wood carvings, as well as ſculpture in ſtone and metal.

Properzia de' Roſſi. A lady artiſt of Bologna: "being endowed with much fancy and admirable facility in the realization of her ideas, ſhe ſet herſelf to carve peach ſtones, a labour wherein ſhe diſplayed ſuch extraordinary ſkill and patience, that the reſults thereof were marvellous to behold; and that, not for the ſubtilty of the work only, but for the graceful elegance of the minute figures thus repreſented, and for the able manner in which they were grouped. It is without doubt," continues Vaſari, "a remarkable thing to ſee the whole hiſtory of the Crucifixion exhibited on ſo ſmall a ſurface as that of a peach ſtone, compriſing, too, as do thoſe executed by Properzia, a vaſt number of figures, beſides thoſe of the executioners and the Apoſtles; and what is more than all, exhibiting the moſt delicate treatment of each figure with a truly admirable arrangement of all." She was employed afterwards and worked in the church of San Petronio a ſculpture repreſenting parts of the hiſtory of the Patriarch Joſeph, to which her own bore but too ſtriking an analogy. She died about 1530.

"Of theſe complicated and remarkable works, no example now remains; the carved peach ſtones, ſtill preſerved in the Caſa Graſſi, being all of the ſimpleſt workmanſhip. There is a cherry-ſtone in the cabinet of gems belonging to the Florentine gallery, on which a 'gloria of ſaints' is carved with aſtoniſhing exactitude, and wherein have been counted *no fewer than ſixty heads of extreme minuteneſs.*" Ottaviano Janello, of Eſcola, obtained a celebrity for this work in the ſeventeenth century.[100] A peach ſtone carved with a number of minute figures is kept in the royal palace at Turin.

Bernardino Timanti Buontalenti, ſixteenth century, learned the rudiments of deſign under G. Vaſari. He was regularly retained in the ſervice of Franceſco de' Medici, partly in executing miniatures, partly in painting panels for furniture, of which alſo he furniſhed complete deſigns. Some of his productions are deſcribed above, p. civ.

Bernardino di Porfirio, of Leccio, a place in the neighbourhood of Florence, was a contemporary of this artiſt.

---

[99] Lanzi, i. 372.

[100] Vaſari. Mrs. Forſter's tranſlation.

Digitized by Google

Francesco Zabello, born 1506, a wood carver of Bergamo. Deſigns of tapeſtry are alſo attributed to this artiſt; we do not know on what reliable evidence. He made the ſtalls of the Cathedral of Bergamo. They are ſigned and dated 1546.

Giovanni Ambrogio, early ſeventeenth century, a celebrated turner of Milan. We cannot point to any known productions of this artiſt.

Pietro Botto. A wood carver of Turin during the firſt half of the ſixteenth century, where he was employed in the Palazzo Grande.

Bartolommeo Botto, ſon of the former, a wood carver, working during the ſame century.

Giovanno Battista Botto.

Secondo Antonio Botto, couſin of Bartolommeo, and employed by him.

Quirico Castelli, of Lugano, employed with the Botto family. In addition to theſe, the names of the following contemporaries are preſerved:—

Pier Luca Bertolina, *Francesco Borello*, *Giuseppe Cesare Newrone*, *Pietro Mari*, *Francesco Ramello*, *Emmanuele Dugar*, and *Francesco* his ſon, *Ottavio Magister*, *Gulielmo Tolfo.*

Andrea Brustolone, of Zoldo, in the territory of Belluno, 1670–1732, carver of glaſs and picture frames, chairs, &c. in the wild flouriſhing ſtyle that anſwers to the ſtill more unruly French Louis XV. work. To this artiſt and his contemporaries are to be attributed the rich acanthus carving prepared for gilding, ſo effective in old Italian work of the day. Moſt of his work is ſaid to have periſhed. He alſo cut crucifixes for the church of St. Peter in his native place, Belluno.[1]

A. Pietro Pifetti, a Piedmonteſe, was born in 1700, made '*Regio ebaniſta*' by patent dated July 13, 1731, died in 1777, and theſe facts are recorded on his tomb in the cathedral of Turin. He worked in marquetry in the ſtyle of Boulle, uſing mother-of-pearl, ivory (on which he engraved ſpirited figure deſigns), tortoiſeſhell, ebony, roſewood, &c. His beſt works are in the queen's apartments of the royal palace in Turin. Amongſt them are:—Two groups in ivory, St. Michel and the rape of Proſerpine, two tables inlaid with mother-of-pearl, ivory, ebony &c., with the chariots of the ſun and of Aurora engraved; a priedieu, inlaid and engraved writing table, with ſcenes on

[1] Cicogn. St. d. Scult.

Digitized by Google

it of the ſiege of Turin in 1706; two inlaid ſeats purchaſed in 1732 for 11,290 *lire*; an inlaid pavement in the *ſala del caffè*; intarſiatura work on the tabernacle of the chapel.[2]

Carlo Ugliengo, a Piedmonteſe, executed in the year 1733, inlaid wood flooring of minute pieces for the royal palace in Turin.

Francesco Ladetto, of Turin, worked as a *ceſellatore*, modeller and chaſer of bronze mounts for furniture. Eighteenth century.

Ignazio Carlone, of Turin:

Giuseppe Bolgié, of Turin:

Both theſe artiſts executed carved woodwork in the royal palace at Turin (queen's apartments).

Giovanni Paolo Venasca, a Piedmonteſe, modeller and chaſer of furniture mounts and braſſwork. This artiſt and F. Ladetto were employed in finiſhing the marquetry of Piſetti.

Giovanni Maria Bonzanigo is the name of a wood ſculptor, who formed a ſchool of carvers in Turin during the laſt century. He was employed in the palace in 1777.

Giovanni Galletti was the ſucceſſor of Piſetti. End of the eighteenth century.[3]

Maggiolino, a Milaneſe cabinet-maker, eighteenth century. Marquetry cheſts of drawers and cabinets in light wood, of north Italian origin, are to be ſeen ſtill in numerous examples in this country. Such work is generally attributed to this maker.

Spain.

Berruguete, ſecond ſon of Pedro Berruguete, 1480–1561, born at Paredes de Nava, near Valladolid, in 1480, and muſt have been a contemporary of, if not older than, Raphael. He went to Italy, and is known to have ſtudied under Michel Angelo. He was a fellow pupil of Andrea del Sarto, Baccio Bandinelli, and other known artiſts He returned to practice his art in Spain in 1520. There he was taken up by Charles V., who knighted him, and attached him, with a penſion, to his perſonal houſehold. He became the founder of the modern ſchool of painted ſculpture in Spain. He carved in walnut wood (nogal) for his figures, and uſed yew (teja) and pine for the other parts.

Geronimo Hernandez, 1586–1646, architect and ſculptor. Carved church work.

---

[2] Theſe particulars are furniſhed by the kindneſs of Count Charles D'Aglié.

[3] Clemente Rovere, Real Palazzo di Torino.

Digitized by Google

GREGORIO PARDO, ſixteenth century. Carved a wardrobe for the chapter of the Cathedral at Toledo, now outſide the chapter houſe.

Theſe artiſts founded a ſchool of carvers and painters of carved images, which produced excellent artiſts throughout the ſixteenth, ſeventeenth, and a large portion of the eighteenth centuries.

FELIPE DE BORGONA, ſixteenth century.

JUAN DE JUNI, ſixteenth and ſeventeenth century, pupil of Michel Angelo. Carved life-ſized hiſtory of the life of Chriſt at Segovia. Died 1614.

The cabinets made in Spain in the ſixteenth and ſeventeenth centuries were very numerous, but we have no notices of celebrated makers.

ALONZO CANO was born at Grenada in 1600; his father, Miguel Cano, was a carver of retablos, and under him Alonzo ſtudied the rudiments of that art. He ſtudied painting under Franceſco Pachero at Seville.

A monogram containing the letters HGF is on a carved bas-relief, No. 41. '69, in the Collection. It is dated 1661.

ALEXANDRO CARNICERO, 1693–1756, was born at Iſcar, near Segovia. He ſtudied ſculpture under Joſef de Lará, at Zamora. He worked for the convents at Valladolid and Coria, and ſettled at Salamanca, where he founded a confraternity of painters and ſculptors. He was called to Madrid by Don Joſef de Carvajal. He died at Madrid in 1756.[4]

ADDITIONAL NAMES.

FLANDERS.

JACQUES DE BAERZE, fourteenth century. Carved the portable "retables" filled with figures, painted and gilt, ſtill preſerved in the muſeum of Dijon. They were ordered by Philippe le Hardi for the Carthuſian church of Champmol-lès-Dijon in 1391.

ITALY.

JACOPO DI CANOVA, ſixteenth century, is named as the reputed carver of a cabinet, No. 308. '67, in the collection. The writer can find no particulars of his hiſtory.

---

[4] Sir William Stirling Maxwell: Annals of the Artiſts of Spain.

Digitized by Google

Digitized by Google

NAMES OF ARTISTS IN ALPHABETICAL ORDER.

Names of Artists.	Country in which they worked.	Date.
A		
Adam, J. (and R.)	England	1728-1792.
Agnolo, B. da	Italy	1460–1563.
Agnolo, D. da	,,	16th century.
Agnolo, J. da	,,	,, ,,
Ambrogio, G.	,,	17th ,,
Ards, W.	Flanders	15th ,,
Asinelis, A.	Italy	16th ,,
B		
Bachelier, —	France.	16th ,,
Baerze, J. de	Flanders	14th ,,
Baker, —	England	18th ,,
Barili, A.	Italy	16th ,,
Barili, G.	,,	,, ,,
Barili, S.	,,	,, ,,
Baumgartner, U.	Germany	17th ,,
Beaugreant, G. de	Flanders	16th ,,
Beck, S.	Germany	,, ,,
Belli, A. A.	Italy	,, ,,
Belli, G.	,,	,, ,,
Berain, J.	France.	1636–1711.
Bergamo, D. da	Italy	1490–1550.
Bergamo, S. da	,,	16th century.
Bernardo, —	,,	,, ,,
Berruguete, —	Spain	1480–1561.
Bertolina, B. J.	Italy	16th century.
Beydert, J.	Flanders	15th ,,
Blondeel, L.	,,	1495–1560.
Bolgié, G.	Italy	18th century.
Bonzanigo, G. M.	,,	,, ,,
Borello, F.	,,	16th ,,
Borgona, F. de	Spain	,, ,,
Botto, B.	Italy	,, ,,
Botto, G. B.	,,	,, ,,
Botto, P.	,,	,, ,,
Botto, S. A.	,,	,, ,,
Boulle, A. C.	France.	1642–1732.

Digitized by Google

Names of Artiſts.	Country in which they worked.	Date.
Boulle, P.	France.	17th century.
Breſcia, R. da	Italy	16th ,,
Broſs, — de	France.	17th ,,
Bruggemann, H.	Germany	15th ,,
Bruhl, A.	Flanders	16th and 17th centuries.
Brunelleſchi, F.	Italy	1377–1446.
Bruſtolone, A.	,,	1670–1732.
Buontalenti, B. T.	,,	16th century.
C		
Caffieri, Ph.	France.	17th and 18th centuries.
Cano, A.	Spain	17th century.
Canova, J. de	Italy	16th ,,
Canozii, C.	,,	,, ,,
Canozii, G. M.	,,	,, ,,
Canozii, L.	,,	,, ,,
Capitſoldi, —	England	18th ,,
Capo di Ferro, Brothers	Italy	16th ,,
Carlone, J.	,,	18th ,,
Carnicero, A.	Spain	1693–1756.
Caſtelli, Q.	Italy	16th century.
Cauner, —	France	18th ,,
Cauvet, G. P.	,,	1731–1788.
Ceracci, G.	England	18th century.
Cervelliera, B. del	Italy	,, ,,
Chambers, Sir W.	England	1726–1796.
Chippendale, T.	,,	18th century.
Cipriani, G. B.	,,	,, ,,
Coit, —	,,	,, ,,
Collet, A.	,,	,, ,,
Copeland, —	,,	,, ,,
Cotte, J. de	France	,, ,,
Cotte, R. de	,,	1656–1735.
Cotton, C.	England	18th century.
Creſſent, —	France	,, ,,
D		
Davy, R.	England	1750–1794.
Dello Delli	Italy	14th and 15th centuries.

Digitized by Google

Names of Artists.	Country in which they worked.	Date.
Dolen, — van	Flanders	18th century.
Donatello, —	Italy	1380–1466.
Dorsient, A. C.; C. Oc.	Flanders	16th century.
Ducerceau, A.	France.	1515–1585.
Dugar, E.	Italy	16th century.
Du Quesnoy, F. H. and J.	Flanders	17th ,,
F		
Faydherbe, L.	Flanders	1627–1694.
Filippo, D. di	Italy	16th century.
Flörein, J.	Flanders	15th ,,
Flötner, P.	Germany	16th ,,
G		
Gabler, M.	Germany	17th ,,
Galletti, G.	Italy	18th ,,
Garnier, P.	France.	,, ,,
Genser, M.	Germany	17th ,,
Gervasius	England	
Gettich, P.	Germany	17th ,,
Geuser, M.	,,	,, ,,
Gheel, F. van	Flanders	18th ,,
Gibbons, G.	England	17th ,,
Giovanni, Fra.	Italy	16th ,,
Glosencamp, H.	Flanders	,, ,,
Goujon, J.	France.	,, ,,
H		
Habermann, —	France.	18th ,,
Haeghen, — van der	Flanders	18th ,,
Heckinger, J.	Germany	17th ,,
Heinhofer, Ph.	,,	16th and 17th centuries.
Helmont, — van	Flanders	18th century.
Heppelwhite, A.	England	,, ,,
Hernandez, G.	Spain	1586–1646.
Hool, J. B. van	Flanders	18th century.
Huet, —	France.	,, ,,
Hyman, F.	England	,, ,,

Digitized by Google

Names of Artiſts.	Country in which they worked.	Date.
J		
John of St. Omer	England	13th century.
Johnſon, T.	,,	18th ,,
Juni, J. D.	Spain	16th and 17th centuries.
K		
Kauffmann, A.	England	18th century.
Kiſkner, U.	Germany	17th ,,
Kuenlin, J.	,,	,, ,,
L		
Ladetto, F.	Italy	18th ,,
Lalonde, —	France.	,, ,,
Lawreans, —	England	17th ,,
Lecreux, N. A. J.	Flanders	1757–1836.
Le Moyne, J.	France.	1645–1718.
Leopardi, A.	Italy	1450–1525.
Le Pautre, J.	France.	1617–1682.
Le Roux, J. B.	,,	18th century.
Linnell, J.	England	,, ,,
Lock, M.	,,	,, ,,
Loir, A.	France.	1630–1713.
L'Orme, Ph. de	,,	16th century.
Lunigia, A. da	Italy	,, ,,
M		
Macé, J.	France.	18th ,,
Maffeis, P. di	Italy	15th ,,
Maggiolino, —	,,	18th ,,
Magiſter, O.	,,	16th ,,
Majano, B. da	,,	15th century.
Majano, G. da	,,	1432–1490.
Margaritone, —	,,	1236–1313.
Marot, D.	France.	1650–1700?
Marot, G.	,,	17th century.
Marot, J.	,,	1625–1679.
Martin, R.	,,	1706–1765.
Martincourt, —	,,	18th century.
Meiſſonnier, J. A.	,,	1693–1750
Mendeler, G.	Germany	17th century.

Digitized by Google

Names of Artists.	Country in which they worked.	Date.
Meulen, R. van der	Flanders	1645–1717.
Minore, G.	Italy	15th century.
Modena, P. da	,,	,, ,,
Moenart, M.	Flanders	17th ,,
Montepulciano, G. da	Italy	16th ,,
Moſer, L.	Germany	15th ,,
Müller, D.	,,	17th ,,
Müller, J.	,,	,, ,,
N		
Newrone, G. C.	Italy	16th ,,
Nilſon, —	France.	18th ,,
Nys, L. de	Flanders	,, ,,
Nys, P. de	,,	,, ,,
O		
Ooſt, P. van	Flanders	14th ,,
Oppenord, —	France	18th ,,
P		
Pacher, M.	Germany	15th ,,
Padova, Z. da	Italy	16th ,,
Panturmo, J. di	,,	1492–1556.
Pardo, G.	Spain	16th century.
Pareta, G. di	Italy	,, ,,
Paſſe, C. de	France.	17th ,,
Paſſe, C. de, the younger	,,	,, ,,
Pergoleſe, —	England	18th ,,
Perreal, J.	France.	15th ,,
Philippon, A.	,,	16th ,,
Picau, —	,,	18th ,,
Picq, J.	Flanders	17th ,,
Pigalle, —	England	18th ,,
Piffetti, A. P.	Italy	1700–1777.
Plumier, P. D.	Flanders	1688–1721.
Porfirio, B. di	Italy	16th century.
Q		
Quellin, A.	Flanders	1609–1668.
Quellin, A., the younger	,,	1625–1700.
Quellin, E.	,,	17th century.

Digitized by Google

Names of Artiſts.	Country in which they worked.	Date.
R		
Raephorſt, B. van	Flanders	15th century.
Ramello, F.	Italy	16th ,,
Ranſon, —	France.	18th ,,
Raſch, A.	Flanders	15th ,,
Rieſener, —	France.	18th ,,
Roentgen, D.	,,	,, ,,
Rohan, J. de	,,	16th ,,
Rohan, J. de	,,	,, ,,
Roſch, J.	Germany	15th ,,
Roſſi, P. de	Italy	15th and 16th centuries.
Rovezzano, B. da	England	16th century.
S		
Salembier, —	France.	18th and 19th centuries.
Sangher, J. de	Flanders	17th century.
Schelden, P. van der	,,	16th ,,
Schwanhard, H.	Germany	17th ,,
Serlius, S.	France.	16th ,,
Servellino, G. del	Italy	15th ,,
Sheraton, Th.	England	18th ,,
Smet, R. de	Flanders	16th ,,
Stoſs, V.	Germany	1438–1533.
Syrlin, J.	,,	15th century.
Syrlin, J., the younger	,,	15th and 16th centuries.
T		
Taillebert, U.	Flanders	16th century.
Taſſo, D.	Italy	15th and 16th centuries.
Taſſo, G.	,,	,, ,,
Taſſo, G. B.	,,	,, ,,
Taſſo, M. D.	,,	15th century.
Tatham, C. H.	England	18th ,,
Taurini, R.	Italy	16th ,,
Thomire, P. Ph.	France.	1751–1843.
Tolfo, G.	Italy	16th century.
Toro, —	France.	18th ,,
Torrigiano, —	England	1472–1522.

Digitized by Google

Names of Artists.	Country in which they worked.	Date.
Toto, —	England	1331–1351.
Trevigi, G. da	„	1304–1344.
U		
Uccello, P.	Italy	1396–1479.
Ugliengo, C.	„	18th century.
V		
Venaſca, G. P.	Italy	18th „
Verbruggen, P.	Flanders	17th „
Verbruggen, P., the younger	„	1660–1724.
Verhaegen, Th.	„	18th century.
Voyers, —	England	„ „
Vrieſſe, V. de	France.	17th „
W		
Walker, H.	England	16th „
Weinkopf, W.	Germany	„ „
Willemſens, L.	Flanders	1635–1702.
William the Florentine	England	13th century.
Wilton, J.	„	18th „
Z		
Zabello, F.	Italy	16th „
Zorn, G.	Germany	17th „

Digitized by Google

Digitized by Google

ERRATA.

Page xv, line 24, *for* "Endæus" *read* Endœus.
„ xvii, line 18, *for* "amalgams" *read* alloys.
„ xix, line 21, *for* "*ſimila*" *read ſmilax.*
„ xxxv, line 3, *for* "points" *read* point.
„ lxxxix, line 31, *for* "Bernurdez" *read* Bermudez.
„ cxlviii, line 23, *for* "Bouché" *read* Boucher.
„ cxlix, line 30, *for* "*Liriodendron tulipifera*" read *Phyſocalamina floribunda.*
„ 11, line 7, *for* "Sampſon" *read* Samſon.
„ 11, line 8, *for* "iii" *read* xiv.
„ 190, line 33, *after* "foot" *read* to a.
„ 362, line 32, *for* "an earlier" *read* a later.

In deſcriptions of work by Boule, Rieiſener, Gouthières, the names ſhould be ſpelt Boulle, Rieſener, Gouthière, as in Introd. ch. iii.

Digitized by Google

Digitized by Google

HOUSEHOLD FURNITURE AND WOODWORK.

OR the purpoſe of facilitating reference, the various articles of furniture and woodwork deſcribed in the following pages are arranged in alphabetical order. Columns, flooring, panels, and other details of interior architectural decoration or conſtructive room furniture, are collected under the head Woodwork for Rooms. Indian, Chineſe, and Japaneſe wares are alſo collected under general heads.

Church furniture and woodwork are not included.

The productions of each country are arranged under the name of each nationality in alphabetical order—*Auſtrian*, *Dutch*, *Engliſh*, *Flemiſh*, *French*, *German*, *Italian*, &c.—according to date, ſo far as that is aſcertainable.

8505. '63.

AROMETER. The frame of wood, carved with foliage and ſcroll work, and gilt in two tints. A thermometer inſerted in the ſtem. French. Middle of 18th century. H. 3 ft. 5½ in., W. 11 in. Bought, 25*l*.

The frame of this is well cut, and ſhows the contraſt in gilding between white and red gold. The white gold is merely gold of a greener tint, owing to the metal having been alloyed with ſilver before beating

Digitized by Google

out into leaf. This may be taken as a good ſpecimen of the eaſy wood carving with which the panelling, looking-glaſs and other frames abounded in French houſes at the end of the reign of Louis XV. and thoſe ſucceeding, eſpecially when the wilder forms of work, intended for gilding, crept in during the ſecond part of the laſt century.

The barometer, an inſtrument for meaſuring the weight of the atmoſphere, owed its invention to Galileo and his pupil Torricelli, ſomewhere about the year 1642.

3674. '56.

BASKET. Oval. A work-baſket, roſe or tulip-wood, inlaid with marquetry of a lighter wood, and with ſilver fillets. Modern French (Brière and Jouby, Paris). H. 8¼ in., L. 10¼ in., W. 4½ in. Bought (Paris Exhibition, 1855), 8*l.*

BEAD. See *Medallions and Miniature Wood Carvings.*

'70. 15.

BEDSTEAD or Couch (Accubitum), Antique. Metal caſting. The original, in wood and bronze, with damaſcened copper and silver ornament, was found at Pompeii, in 1868, in a houſe in the Via Stabiana, and is preſerved in the Muſeo Borbonico. Engraved in "Nicolini, Le Caſe ed i Monumenti di Pompéi," tav. 35. H. at head, 3 ft. 1½ in., W. 4 ft., L. 7 ft. 6½ in. Bought, 200*l.*

The earlieſt example in the Muſeum is a model of the bed, or ſofa-bed, in uſe in the later times of the Roman Empire. This bed anſwers in general form to the ſofa we are uſed to in modern furniture. It has a plain frame, round ſupports or legs, and is much like a chair made of extraordinary depth, as if the back had been puſhed backwards till there was room, and more than room, to lie full length upon it inſtead of ſitting merely on the ſeat. The head turns lightly over, ſo as to make it eaſy to lean on. The moulded ornaments are like thoſe of Pompeian chairs formed on the model of turned wood, and it is probable that the ſand-moulds for caſting this kind of furniture have been preſſed

Digitized by Google

round a wooden model turned in the lathe. One could not otherwiſe explain the bold narrow rings and ſharp neckings which form the characteriſtics of the work. In wood we ſhould ſee theſe projections more moderate, unleſs the wood were of extraordinary hardneſs, and even then we muſt conſider that ſuch models made were ſpecially calculated for execution in metal. This example has been caſt from an original found at Pompeii, and preſerved in the Muſeo Borbonico at Naples. It is of bronze. It has been furniſhed with cuſhions in the modern faſhion.

Such beds as theſe were of Greek workmanſhip or pattern, and repreſent the later luxuries of the Empire. They were often made of wood in earlier times. They were ſometimes in maple or box, ſolid; or they were of cedar, occaſionally veneered with ivory or tortoiſe-ſhell. Some had ivory or ſilver feet. In point of form, the earlier beds reſembled the Egyptian bed—a mere flat, like the top of a box or cheſt. Head-boards were a later addition. Foot-boards were added occaſionally.[1]

316. '67.

BEDSTEAD. Carved oakwood, with columns, teſter, and head-board of debaſed claſſic character, ornamented in marquetry. Engliſh. Dated 1593. H. 7 ft. 4 in., L. 7 ft. 11 in., W. 5 ft. 8 in. Bought, 50*l.*

A ſpecimen of the heavy architectural furniture of the Elizabethan period, in the ſame ſtyle as the great bed of Ware. The back and top, or teſter, are panelled, and two poſts in the ſtyle of the Engliſh renaiſſance, between columns and baluſters, ſupport the teſter at the foot. Theſe ſtand on ſquare baſes, and thoſe portions repreſent the height of the bed itſelf. They ſtand ſeparate from the bed, ſo as to allow curtains to be drawn altogether round the bed within theſe two ſupports. The back is panelled. Two deep arched panels form the centre of the ſyſtem. Theſe have billeted mouldings round the arches, the billets converging round the arch. Within theſe are two ſets of concave mouldings, each receſſed within the other, delicately carved over. The panels themſelves are filled with rough marquetry arabeſques, and the ſame kind of ornamentation is applied on an upper ſtyle or band. The architectural brackets which carry up the line of ſmall columns dividing the arched panels, partake of the renaiſſance feeling for terminal

[1] For a more complete account of CLASSIC BEDS, ſee *Beds and Couches* in Introduction.

Digitized by Google

figures, though neither maſks nor heads carry out the idea thoroughly; and ſuch will be often noted in the wood-work, and the details of overloaded façades ſo frequent in Elizabethan architecture and architectural wood-work. Above the heavy panel-work, and under the teſter, are the letters R.C. 1593. Theſe are initials of the Corbet family.

4034. '56.

BEDSTEAD. Carved oak, inlaid with marquetry of coloured woods. Flemiſh. Dated 1626. H. 6 ft. 9 in., L. 6 ft. 4 in., W. 3. ft. 3 in. Bought, 11*l.*

A ſolid panelled conſtruction, with teſter of panelled-work. Supported at the end on turned poſts. The baſes and caps, and the bed framing, ornamented with ſtrap-work cut in flat relief. The bed-head is in the panels. A central panel is carved with the Sacrifice of Iſaac, in rude relief. The rails that ſupport the teſter and connect the heads of the poſts together are cut into ſcallops or cuſpings, and little turned points, in the ſhape of acorns, are let into the points of the cuſps, and give this edging a reſemblance to fringe. Small panels, a few inches ſquare, are let in at the head, to give ſome richneſs to the heavy frame-work. We recognize in this work the deſigns of Criſpin de Paſſe.

8459. '63.

BEDSTEAD. Carved and gilt wood, with blue ſilk damaſk furniture. French. About 1780. H. 5 ft. 5 in., L. 6 ft. 10 in., W. 4 ft. 10½ in. Bought, 160*l.*

The ſides are made up into high panels, ſtuffed, and covered with damaſk. The legs or poſts which hold the frame together act alſo as ſtiles to theſe ſtuffed panels. They are cut into the ſhape of quivers decorated with arabeſque work, and having arrow-ends duly feathered. The top framing rail, that connects theſe, is alſo carved with wreaths of roſes, garlands of wheat-ears, little quivers, &c., all the work richly gilt. It may be taken as expreſſive of the galanterie of the owner of the houſe, and as intended for a lady's bed-room. The blue damaſk is trimmed with handſome ſilk lace edging. The curtains hang from a circular panel faſtened to the ceiling of the room, or alcove, in which beds were placed almoſt invariably in French bed-rooms from the Louis XIV. period downwards. The alcove or receſs leaves room for a waſhing-cloſet and an entrance for ſervants, between the two ends of

Digitized by Google

the bed-place and the walls of the room, and the ſleeping-place can thus be ſhut out by curtains from the reſt of the room. The circular panel from which the curtain is hung contains a looking-glaſs in a carved and gilt frame. It is ſtated to have come from a houſe in Montpelier, the reſidence of the Marquis of Montcalm,[1] though probably belonging to the reign of Louis XVI., after the death of the hero of that name.

784. '65.

BEDSTEAD. Roſewood, the framework of turned ſpiral columns, the tranſverſe rails of carved open ſcroll work, with cut braſs ornaments. Portugueſe. 17th century. H. 8 ft. 5 in., L. 6 ft. 10 in., W. 5 ft. 3 in. Bought, 15*l.*

There are three examples of beds from Portugal, of which No. 784–'65 is the moſt coſtly and effective. It is a four-poſt bedſtead, the corner poſts being ſpecially high, as ſuited to a hot climate, and enabling gauze curtains to be cloſed completely round the ſleeper, to keep off moſquitoes and other inſects of the gnat kind, while ſtill retaining ample cubic capacity for air inſide. The entire framework is cut out of ſolid roſewood. It is framed of legs or poſts, turned in the lathe, with necks and collars, and with double twiſts cut on portions or lumps left, and worked by hand, bold and wide enough to ſhow that the wood has not been ſpared. There is no ornament, except at the head; there the rails are made into a regular ſcreen, ſmall lengths being added between the full-length rails. Theſe are divided and held in place by tranſverſe rails or bars of carved work. Little ſpiral terminals form a creſting to finiſh off above the top band. The bed-frame is ſcrewed in with braſs nuts neatly filed into notched heads, and the rails have here and there braſs plates, ſtamped into arabeſque patterns.

161. '66.

BEDSTEAD. Roſewood, ornamented with gilt braſs; the teſter of baluſtrades with pedimental open work. Portugueſe. 17th century. H. of teſter, 6 ft. 3 in., L. 6 ft., W. 4 ft. 2 in. Bought, 20*l.*

This and the next number are a pair of ſimilar make. They follow the general conſtruction of the laſt deſcribed. Theſe two are ſmaller in

[1] Louis Joſeph de Saint-Veran, Marquis de Montcalm, was born at the Château de Caudiac, near Niſmes, in 1712. He died before Quebec in 1759.

Digitized by Google

ſize and the rails are leſs in diameter. They are entirley worked in the lathe. The head is made into a ſet or ſcreen of rails with braſs tips and collars; there are braſs nails with convex heads to ſet off the wood. Braſs nuts are uſed to ſcrew the frame together. The beds in Genoa have taken after this pattern. All theſe arrangements—ſo different from the ſtuffed bed furniture of French beds, and the ſolid wood ſtructures in uſe in this country down to the end of the Stuart period—point to ſuggeſtions of a hotter climate, and provide for plentiful circulation of air.

160. '66.

BEDSTEAD. Roſewood, ornamented with gilt braſs; the teſter of baluſtrades with pedimental open work. Portugueſe. 17th century. H. of teſter, 6 ft. 4 in., L. 6 ft. 4 in., W. 4 ft. Bought, 15*l.* 16*s.* 2*d.*

1087. '69.

BEDSTEAD, various portions. Wood, inlaid with ivory and ornamented with cut paper under glaſs. Arab. 17th century. H. 6 ft., W. 5 ft. 8 in. (Paris Exhibition, 1867.) Bought (Meymar Collection).

This is conſtructed out of ſolid roſewood. It is regularly framed, like an European bedſtead. The head riſes into a gable. The foot-board is low; the frame ſolid, and pierced with holes for ſacking. It is framed into ſquare corner poſts, that raiſe the frame a few inches from the ground. Theſe are inlaid with plates of ivory, engraved with flowers, within a ſort of arched panel. The bottoms or feet are alſo ſquare blocks, with a ſhallow ſquare piece ſplayed on the four ſides down to the ground; between this and the angles of the frame this leg is turned with a thick collar. All theſe frame-pieces are inlaid with rude quatrefoils of ivory arranged diamondwiſe. The head and foot-board are diſpoſed in panels. The panels are placed vertically, each divided into two by a rail, and each ſuch pair ſeparated from the next ſet, which is framed up diſtinctly, by a ſeries of turned ivory bars half an inch long, ſtained. Theſe little rails unite the vertical ſtrips of panelling. The panels themſelves are filled with little paper roſettes, nailed on a paper baſe. But theſe, as they ſtand, ſeem to be modern reſtorations, and to have replaced work ſomewhat ſimilar, but more carefully decorated—perhaps

Digitized by Google

pieces of ſtamped paper, coloured and gilt, from Italy. Theſe little flowers are covered with glaſſes rudely ſtuck in by green varniſhed paper, which gums them to the ſtiles of the panels. All theſe rails and ſtiles are inlaid with ivory quatrefoils. The ſupports of the teſter are round rods an inch and a half in diameter, with ſquare pieces at each end. Each ſquare part ſhows two mortice-holes, and we muſt ſuppoſe that two horizontal laths have paſſed through them, perhaps for two distinct ſets of hangings—of gauze to keep off inſects, and of thicker material to keep out light. So alſo there would appear to have been a double row of laths below, to ſupport ſtretched materials to form a ſide to the bed, of fifteen or eighteen inches high. Theſe rods or poles are all inlaid, being reticulated with fine ivory lines, and having quatrefoils, one in each reticulation. It formed part of a large and valuable collection of Arab woodwork in various forms, and is, probably, Cairene work of the 17th century.

7699. '61.

BELLOWS. Wood, carved with dolphins, terminal figures, maſks, &c.; a chiſelled bronze nozzle. Italian. About 1500–20. 2 ft. 6½ in. by 10½ in. Bought (Soulages Collection), 40*l.*

Of this pair the front is ſcutcheon-ſhaped, with ſcrolls lapping over from the border. It has in the centre a ſmall figure in high relief, with gadrooned line behind, and a garland over the head. Two groteſque terminal figures form ſupporters. A maſk in high relief is carved on the handle. It has borders of ſcrolls, ſhells, &c., of an architectural character. The nozzle iſſues from a griffin's head. A space above it has been occupied by leather, with ſtamped or nail ornaments. The nozzle is of chiſelled bronze, and compoſed of ſatyr terminal figures, maſks, linen feſtoons, &c. The woodwork is parcel gilt. The prominent ſurfaces of the figures are heightened with hatchings of gold, a device reſorted to frequently when broad parts are not covered with leaf in 16th century Italian carving. Italian: part of the Soulages collection.

4279. '57.

BELLOWS. Cheſtnut wood, carved with maſks, ſirens, cartouche-work, &c. Italian. About 1550. L. 2 ft. 3 in., W. 9½ in. Bought, 15*l.*

Digitized by Google

Groteſque maſks are cut front and back in high relief. The front forms a ſort of heart-ſhaped cartouche, encloſed by two groteſque dragon-tailed ſirens. The nozzle is of braſs, plain turned, in rings, without ſculpture; it iſſues from a lion's head.

7698. '61.

BELLOWS. Wood, carved with ſatyrs, a cupid, and a groteſque maſk; a chiſelled bronze nozzle. Italian (Venetian). About 1550. 2 ft. 6 in. by 10¾ in. Bought (Soulages Collection), 40*l.*

The front forms a circular cartouche, with ſcroll ends curled over. It has a rich garland border of fruit and leaves. The centre has a carving of two dolphins. Their tails end in ſcrolls, which roll over and terminate in demi-figures of ſavage men wielding clubs and ſhields. The arms on the ſhield of the right hand figure are:—bendy of ſix, with a lion rampant over all. The left hand bears a double-headed imperial eagle diſplayed, bearing an ineſcutcheon, charged with a feſſe. A maſk is carved above, and a ſcallop ſhell below, to fill the ſpace left by the divergence with which the figures accommodate themſelves to the ſpace. A ſquatting female figure is carved on the handle. The back has a cartouche on it, and maſks, ſhells, &c., ſupporting it. The windpipe is formed by a groteſque quadruped, winged, and having its fore-paws aligned under the throat. The old undreſſed buff leather is ſtill left on the edges, and is faſtened on with roſette-ſhaped nails of bronze. It is Italian work of the latter half of the 16th century. It formed part of the Soulages collection.

8473. '63.

BELLOWS. Carved walnut wood, in high relief; in the centre is repreſented Vulcan forging the arms of Cupid; around are figures of claſſical deities; with bronze nozzle, emboſſed and chaſed. Italian. 16th century. L. 2 ft. 11½ in., W. 14 in. Bought (Soulages Collection), 40*l.*

A group of the court of Olympus on clouds, in high relief, ſurrounds the more delicate work of the central repreſentation. Jupiter, Mars, Venus, Apollo on the right; Saturn, with Mercury and Diana, on the left, complete the circular group. A ſatyr maſk is carved on the back.

Digitized by Google

The wind is inhaled through its mouth. Round this is a border of foliage and ſtrapwork. The flaps of the bellows terminate in a groteſque head. The nozzle iſſues from this. The nozzle is compoſed of three terminal figures ſupporting three brackets. A lion's head at the bottom forms the wind hole. It is fitted with red cotton velvet and braſs nails. Theſe are modern ſubſtitutes for leather and bronze nails. It formed part of the Soulages collection, and muſt be conſidered as Italian work of the latter part of the 16th century.

2392. '55.

BELLOWS. Carved wood, picked out with gold; the nozzle of chiſelled bronze. Italian. About 1560. L. 2 ft. 4 in., W. 11 in. Bought (Bernal Collection), 28*l.*

The centre of the front flap contains a ſcutcheon, on which is a figure of Mars, ſupported by two terminal female figures with Minerva heads. Theſe are on the edge, and form a ſort of frame to the more important figure. The nozzle is ſculptured with maſks, lions' heads, &c. The wind hole is a griffin's head. The back is cut into a ſatyr maſk, and the mouth forms an inhaling hole. The carving is parcel gilt. It is worth notice that delicate gilt lines are laid on the plain ſurfaces, ſuggeſtive of the graining of wood.

2396. '55.

BELLOWS. Carved walnut. The Adoration of the Shepherds. Italian. 17th century. L. 2 ft. 4 in., W. 10½ in. Bought (Bernal Collection), 21*l.* 10*s.*

The front forms a panel in very high, almoſt in full relief. The Holy Family occupy the right, and the ſhepherds with their offerings the left, of the compoſition. The handle is carved into the ſhape of a ſcallop ſhell on its inner ſide. The nozzle is plainly turned, without ſculpture. It iſſues out of a groteſque carved head. The modelling of the features, hands, extremities, draperies, and acceſſories, including the animals, is of a high order. On this very modeſt piece of houſehold furniture we ſee ſculpture in wood equal to anything produced by the beſt artiſts of the day upon the more important objects of eccleſiaſtical or of houſehold uſe. It is of Italian make, early in the 17th century. It formed part of the Bernal collection, and was purchaſed from the ſale for the Muſeum.

Digitized by Google

221. '66.

BOWL and Cover. Root of box or olive wood. Carved externally with leaves, flowers, and a ring of Arabic letters; internally, with John the Baptiſt's head, and below with a phœnix and a French inſcription. The cover is alſo carved externally with a ring of boughs and leaves, another of Arabic letters, within which are flowers and a central knob; internally, with a group of Samſon and the Lion, with Latin inſcription. French. 15th century. H. 5½ in., diam. 8 in. Bought, 33*l.* 12*s.*

This remarkable piece of wood carving is of the beſt period of ſuch work in France. The bowl is a half ſphere, rather flattened. It ſtands on a foot or baſe, hollow, and containing ſculpture. The cover has a richly carved rim rolling round. It is then depreſsed ſlightly, and riſes in a carved handle. The material, judging from its great denſity, is olive wood, cut from the root. The raiſed rim is cut into a twiſted wreath of roſe or ſweet briar, of which each leaf laps inwards in a regular order. The lid has then a depreſſion all round, filled with a legend in Arabic letters, divided into three, as if repreſenting three texts or phraſes. In reality theſe letters have no meaning, and have been placed there by ſome one ignorant of the language, only copying letters at hazard, ſome of which are reverſed. The ſpaces either ſide of this inſcription are carved with ſmall buds, like the buds of thorn or roſe branches. The handle is a knob, repreſenting the end of a branch torn from the ſtem, and tied in a knot. The top or ſtump of the branch is carved into a woman-headed groteſque ſerpent, holding a ſcroll. This is an alluſion to the fall of our firſt parents. The torn end of the branch runs into a ſtrip of bark curling down to the reſt of the work. Flowers in high relief occupy the ſpace between the handle and the Arabic characters. The bowl is not leſs rich than the cover in this fine carving; a wreath of roſes is twined round it in high relief. Another belt of Arabic characters runs round below it, with no more Arabic in it than the letters. Below theſe is a band of flowers, each diſtinctly carved from nature, and each ſeparate—the roſe, thiſtle, vine, pink, pomegranate, lily, violet. All the petals and leaves are worked out with accurate fidelity. They remind us of the illuminations in books of the early 16th century, where theſe flowers are painted on

Digitized by Google

ſhell gold grounds, and each ſeparately. As regards the characters, it muſt be remembered that none are ſo ornamental as the Arabic; and the carver had, probably, accompanied one of the expeditions to the Eaſt, where theſe characters form a leading element in architectural ornamentation.

The inſide is carved. The knop of the cover forms a hollow filled with a ſculpture of Sampſon ſubduing the lion, with the words, *Irruit autem Spiritus Domini in Samſon*, from Judges iii. 6—"And the ſpirit of the Lord came mightily upon him, and he rent him as he would have rent a kid." Here the ſubject repreſents Fortitude, one of the four virtues, viz. temperance, prudence, juſtice, and fortitude, called cardinal becauſe good actions depend on theſe qualities. The bottom of the bowl is cut into the form of a gold or ſilver diſh, reticulated with twiſted metalwork, and bearing the head of St. John the Baptiſt. Underneath, in the hollow of the rimmed foot or baſe of the bowl, is a phœnix, with a ſcroll bearing the motto VNE FOY FAULT COMPTER ALOSTE—One day we ſhall have to reckon with our hoſt—in alluſion to the certainty of death, and of a reſurrection. If the work of this is compared with the ſtone carvings of the north tranſept door of Rouen Cathedral, the reſemblance between the minute carving on this bowl and in the ſmall ſpandrils of the broken quatrefoiled panels at Rouen will be acknowledged. The ſame work is ſeen in the ſmall buſts carved on the door itſelf.[1] Little figures and animals of an inch or ſo in length are cut in the ſmall ſpandrils with aſtoniſhing ſkill. The head of St. John the Baptiſt is one of the traditionary relics of the Cathedral at Amiens. His martyrdom figures on the north-weſt door at Rouen. We may attribute this bowl, probably uſed for ſacriſty purpoſes, to a Normandy artiſt late in the 15th century.

601. '69.

BOX.[2] Deal, ornamented with marquetry in wood: bought as an example of cheapneſs of manufacture. Modern Auſtrian. H. $2\frac{3}{4}$ in., L. $6\frac{1}{8}$ in., W. $4\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 16*s*.

[1] A caſt of this wood carving hangs amongſt the architectural details in the cloiſter of the North Court of the Muſeum, by the Ferneries.

[2] Under the term Box are included Caſkets and Small Coffers.

Digitized by Google

602. '69.

BOX. Deal, ornamented with marquetry in wood: bought as an example of cheapneſs of manufacture. Modern Auſtrian. H. $4\frac{7}{8}$ in., L. $8\frac{5}{8}$ in., W. $6\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 1*l.* 4*s.*

5921. '59.

BOX. Marquetry of ivory and coloured woods, with braſs ball-and-claw feet, lock, and handles. Dutch. About 1600. H. $11\frac{1}{2}$ in., L. 22 in., W. $15\frac{3}{4}$ in. Bought, 7*l.* 10*s.*

2173. '55.

BOX. Carved oak, divided into compartments in which are various figures carved in relief, picked out in colours. Engliſh or French. About 1350. H. 6 in., L. $11\frac{1}{4}$ in., W. $9\frac{1}{4}$ in. Bought (Bernal Collection), 15*l.* 15*s.*

Divided into four panels by bold ſunk mouldings on the top. A demi-figure of a king occupies one, and a child, whom the king is ſtriking, the next to it. A knight and a lady ſeverally occupy the other two panels. The central ſtile or diviſion forms itſelf into a tree to ſhade theſe perſonages. This completes the top carving. The front is alſo in four panels. A knight and a lady occupy one; a ſavage man, all over hair, another. The two centre panels are filled by two lions endorſed, that is, back to back. The lock plate borrows a corner from each of theſe. Two panels on each ſide of this centre front panel are occupied by figures of men hunting. The back is occupied by three panels. In the middle, the hunting party are ſeated in an orchard at a game of cheſs. A male and a female attendant occupy two narrow panels on either ſide of this party. Triangular bars of wrought iron act as clamps, and the ends and faſtening points are beaten flat into flowers, to form roſettes for the nails that faſten them down. The lock has had double haſps ſhutting with ſnaps, and each has had a ſeparate keyhole. A loop and padlock have been placed in the centre between them. The iron work is carefully provided for in the woodwork, and it ſtops ſhort of the back carvings. The mouldings have been

Digitized by Google

coloured green and vermilion; the figures have been gilt. The ſtags have been painted "proper," that is, in their natural colours. The heads are in the beſt deſign of the 14th century. The ſubject is the favourite compoſition of the time—adventure, love, and the chaſe. The king repreſenting the abuſe of power or cruelty, a type embodied in ogres, giants, and other objects worthy of knightly ſteel when wars are over. In Italian, German, French, or Engliſh chivalrous epiſodes, the ſame adventures, perſonages and ſentiments, were univerſal. Thus we have the heroes of the Round Table ſometimes in Italian, often in French romantic tales or repreſentations.

The tenuity of the figures appears to give a French authorſhip to the carving; and the ironwork ſo much reſembles German work as we ſee it in 2172–'55, 1169–'64, that it is difficult to be preciſe. Engliſh work, on the other hand, both in carving and ironwork, is to be found as good at this period, and walnut is the common wood in France, while this oak was the material uſed in England. The carefulneſs of the faſtenings is enough to ſhow the value of the caſket, and of the contents for which it has been deſigned.

55· '53·

BOX. Carved oak; geometrical ornament. Engliſh or German. 17th century. H. 7¼ in., L. 13 in., W. 2 in. Bought, 2*l.*

The back is higher than the front, the lid ſloping down. It has been made as a caſe fitted for knives and forks. The ornament conſiſts of thin inciſed work, principally in circles. It has no merit as a deſign, but is a curious ſpecimen of the ſmaller woodwork of its day.

54· '53·

BOX, WORK. Japanned papier mâché. Black ground, with pearl inlay. Imitation Oriental. Engliſh, modern. (Jennens & Bettridge.) H. 3¾ in., L. 11¼ in., W. 8¼ in. Bought, 3*l.*

Digitized by Google

2181. '55.

BOX. Carved wood; on the lid a wreath of roſes, ſurrounding a crowned F., with the initials F.V. and V.F. Flemiſh. 15th century. H. 3½ in., L. 7½ in., W. 5 in. Bought (Bernal Collection), *6l. 5s.*

2072. '55.

BOX. Carved wood, with animals holding inſcribed ſcroll, under Gothic canopies, &c. Flemiſh or German. About 1400. H. 4¼ in., L. 8¼ in., W. 6½ in. Bought (Bernal Collection), *31l. 10s.*

3607. '55.

BOX. Carved wood; the ſurface ornamented with a cuſped lozenge diaper; on the lid is a ſtag couchant. Flemiſh or German. Latter half of 15th century. H. 3¾ in., L. 11¼ in., W. 7 in. Bought, *6l.*

The diapers are cut out with a triangular tool, and cleanly chopped, with great method. On the ſides, over the diapered work, are the letters ſd · ih · bdm · eb ·, and on the top ek ·, to which letters, in old German, we have been unable to get any intelligible explanation. The letters are type ſpecimens of running 15th century writing, and are formed by ribbons folded over to make the backward or forward ſtrokes required in the formation of the ſeveral letters.

3608. '55.

BOX. Carved maple wood; on the lid, relieved on a lozenge diaper, is a groteſque nondeſcript animal. Flemiſh or German. Latter half of 15th century. H. 2¾ in., L. 6¼ in., W. 4¼ in. Bought, *4l.*

There runs round the ſides of this box an old German legend, or inſcription, in letters ſimilar to thoſe of the laſt number, *mit willen din.* —I am a willing ſervant.

Digitized by Google

2390. '55.

BOX. Olive wood, with ornamental mountings in repouſſé and chaſed braſs work, ſupported on a carved wooden ſtand. Flemiſh. About 1680. H. with ſtand 3 ft. 2 in., H. of box 2 ft. 2 in., W. 1 ft. 6 in. by 1 ft. 1 in. Bought (Bernal Collection), 32*l.* 10*s.*

The ſtand is ſupported by four light bulging legs, with goat heads and feet These are connected by an ornamented croſs rail cut into ſhaped curves. The mounts are five inches in diameter, and occupy a large proportion of the ſurface of the box. They form its ſpecial decoration, ſtanding up above the ſurface, and giving richneſs to work otherwiſe perfectly plain. The braſs work is beaten up with common rounded punches, and ſuch as could be done by many of our modern workmen of no pretenſions to education in deſign. The deſign is helped out by ſtamps on the front.

2528. '56.

BOX. Carved oak, with panels of Gothic tracery. French. 14th century. H. 5 in., L. 11¾ in., W. 9 in. Bought, 2*l.*

This box is decorated with geometrical window tracery and notchings on the angles. The iron clamps and mounts are of excellent workmanſhip. A hammered plate of this kind forms a clamp to the top, and, paſſing completely round, finiſhes with a flower of beaten work on each ſide the lock plate. The plate of the lock itſelf is decorated with foliated corners.- Parts of the box have been replaced.

1621. '55.

BOX. Wood, quadrangular; painted all over with ſeated lions, on red and gold ground, mounted with gilt metal clamps, terminating in *fleurs-de-lis*. Inſide the cover is powdered with a Gothic letter G., crowned, many times repeated, and in the centre are two claſped hands. French (?). 15th century. H. 5¼ in., L. 5¼ in., W. 5 in. (From Bernal Collection.) Given by M. T. Smith, Esq., M.P.

Digitized by Google

4244. '57.

BOX. Root of maple wood, mounted with braſs clamps, hinges, and lock, on raiſed plinth carved with Gothic tracery. French (?). About 1500. H. 8¼ in., L. 9 in., W. 5¾ in. Bought, 6*l.*

The top forms a panel, there being a small moulded rim nailed on. It ſtands on a plinth with a bold, hollow moulding, ſhaped underneath into flat cuſped arches. The ſurface is covered with architectonic tracery and foliated fillings, in low relief, in the intervals. The moſt noticeable ornaments are the ſmall braſs hinges and angle mounts. They run acroſs the ſides, and connect ends, ſides, and top with each other and with the bottom. This work is made of rods of braſs, barely a quarter of an inch thick, beaten out into tiny *fleurs-de-lis* at the ends, or wherever a nail is wanted. The lid is lined with fine old hanging paper of the early ſixteenth century, with gilt decorations on it in block printing, and of the ſame period. We ſeldom find any example of the common objects of domeſtic uſe ſo unchanged, or giving a better inſight into the decorative work of its kind and of its period.

1130. '64.

BOX or ſmall Coffer. With arched cover; cane wicker work, with lock, hinges, angle plates, &c., in openwork braſs. French (?). 16th or 17th century. H. 9½ in., L. 12½ in., W. 8½ in. Bought, 15*l.*

The baſket work of which this little trunk is made, is of ſplit cane on round ſticks the ſize of a drawing-pencil. The work is in diamond patterns, black and white. The principal ornament conſiſts in the braſs work, which is ſhaped on the edges. These are faſtened on with flat-headed nails, which hold by the breadth of their heads.

228. '70.

BOX, WORK. Wood, covered with embroidery of gold and coloured thread, repreſenting in compartments the occupations of the field and the characteriſtics of the ſeaſons. French. 16th century. L. 14¾ in., W. 12½ in., H. 6¼ in. Bought 44*l.*

Digitized by Google

Coffret or box. Covered with embroidered cloth of gold, repreſenting in figure ſubjects, the winter and ſummer months, on the ſides; and on the ends and top, the ſpring and autumn ſeaſons.

The deſigns of the ſeveral ſubjects that make up the decoration of this work-box are executed with a maſtery unuſual in the very fineſt embroidery. It takes the higheſt rank among the works ſo executed in the Muſeum. May is repreſented by a pair of lovers bearing boughs, June by a ſhepherd and a ſhepherdeſs ſhearing their ſheep, July by haymakers; the winter months by two vine-dreſſers, by a man eating at a table and another warming his feet before a hearth. There is nothing ſpecially new in theſe emblematic compoſitions, but they are admirably treated. The zodiacal ſigns, in ſmall circles at the top of each compartment, help out the meaning, while they add to the decorative character of the deſigns. In all there are twelve compartments, and columns and flouriſhes of conventional architectonic character are introduced, to divide and ſet off the deſigns. The gold cloth of the foundation is formed of twiſted ſilk bound with flat gold, and forming what looks like a wire of ſolid metal. The embroidery is in coloured ſilks in long embroidery ſtitch, each covering two wires or threads of the ground. The figures are worked up in relief from below the gold in the first inſtance, and embroidered over. The embroidery ſtitches are looſe enough for the gold to ſhow through ſlightly, and enhance the richneſs of the colours. The gold forms the lights of the deſign in all the colour. The word *Jullet* (for Julietta), rather than *Giulet* or *Giuletta*, ſhow that the work is French, or done by Italians to French order, for ſome member of the Medici or other Italian families who were ſo potent in introducing Italian art into France during and after the reign of Francis I.

2428. '56.

BOX. Tortoiſeſhell, mounted with plaques of gilt braſs and ſilver, in relief. French or Flemiſh. 17th century. H. 6 in., L. 11 in., W. 8 in. Bought, 2*l.* 10*s.*

The tortoiſeſhell with which the box is covered has been ſhaped under preſſure and by heat. The feature beſt worth obſervation in this piece is the metal mounting. The angles, top, &c., are decorated with beaten work of braſs. The deſign is of flowers boldly beaten up, and having birds in the centre. This central portion is covered with ſilver in thin plates. Theſe are jacketed on and faſtened with rivets; the work is then beaten and chaſed into the lines of the deſign underneath,

Digitized by Google

being, of courſe, thin enough for this to be done without beating down the repouſſé (or beaten *up*) work underneath. Work ſo ſolidly put together will bear cleaning and rubbing in a manner that mere gilding or ſilvering would not, without rubbing through on the ſalient points. It is well worthy of ſtudy by modern metal workers. The date may be placed at the close of the 17th century. The general richneſs of the work bears ſome analogy to the plate deſigns of the reign of our Charles II. The original key has been preſerved.

5922. '59.

BOX. Tortoiſeſhell and braſs, foliated and floriated ſcroll ornament; red "Boule" work. French. About 1700. H. 9½ in., L. 1 ft. 7½ in., W. 1 ft. 1 in. Bought, 35*l.*

This is decorated with ſhell "Boule" work in large foliated deſigns. It is of the date of Louis XV. The baſe, angle, and top mounts are of ſolid braſs. The top has an ingenious crank to ſupport it when open, and to fold back. Great ingenuity will be found in the mechaniſm of cabinets, dreſſing-tables, writing-tables (ſecrétaires), bureaux, &c. of the reigns of Louis XV., and ſtill more Louis XVI., when this kind of inventiveneſs was carried to perfection in France. But all contrivances for neatneſs, concealment, or mere caſual convenience, as in the preſent caſe, deſerve the attention of modern makers and amateurs.

Boule work owes its name to a cabinet-maker, engraver and chaſer, of the 17th century, named André Charles Boule. He was born in 1642, and lived to the age of ninety, dying in 1732. The work which he is ſaid to have invented is the inlay of tortoiſeſhell with braſs or latten, tin, or white amalgams of metal. We give a fuller account of this manufacture under the head of the Furniture Exhibition at Gore Houſe, which will follow at the end of the account of the collection at South Kenſington.

There is nothing ſpecial about this particular box, but for the preſent it is the only piece of that kind of manufacture in the collection. The name of Boule himſelf will be found in the biographical ſketches.

8506. '63.

BOX. Red lacquer. Decorated with gilt arabeſques, cartouches, &c.; in the centre a fortune-teller; gilt metal

Digitized by Google

lock and hinges. French. 18th century. H. 4 in., L. 11½ in., W. 9 in. Bought, 5*l.*

A ſpecimen of work ſuggeſted by, though by no means imitated from, actual ſpecimens of Chineſe lacquer work. This ware, as well as oriental China, begun to be imported largely into the north of Europe, Holland eſpecially, during the reign of Louis XV. The top of this box is arched like the old-faſhioned trunk. It is decorated with gilding, and figured with an elaborate ſcutcheon in etched gilding. This latter is profuſely decorated with maſks, ſupporters and groteſque ornament. It contains a compoſition of a lady ſitting and a fortune-teller reading the future for her. All the ſides, ends, edges and ſurfaces, are decorated with gilded ornaments of the ſame kind. The method of working has been to lay the gold on the vermilion lacquer ground, and proceed afterwards to etch on it with a needle. The gold, ſcraped or hatched out, ſhows the red lines by way of ſhading. The whole ſurface has then been delicately rubbed down and poliſhed, without diſturbing the gilding any further.

8507. '63.

BOX. Red lacquer. Decorated with gilt arabeſques; gilt metal lock and hinges. French. 18th century. H. 1⅞ in., L. 5½ in., W. 2. in. Bought, 2*l.*

This is a leſs important ſpecimen of the ſame decoration as that laſt deſcribed.

528. '69.

BOX. Wood, covered with crimſon velvet, with handle, lock plate, and ornaments in gilt copper. French. 18th century. H. 11 in., W. 19¼ in. Bought 14*l.*

The red velvet with which this box is covered is trimmed with gold gimp and nails headed with roſettes and fleurs-de-lis. The lock plate has a bas-relief of Minerva, with lance reverſed, in gilt metal. It has probably held a diploma or other document, rolled.

Digitized by Google

1542. '55.

BOX. Wood, carved and gilt. French. 18th century. H. 6 in., L. 6½ in., W. 4 in. Bought, 4*l.* 16*s.*

The ſides are formed into panels with guilloche mouldings; and wreaths, looped in the centre, croſs the angles. The top is ſarcophagus ſhaped, with flat panel. It is provided with a foliated handle above. The whole of the carving is cut clearly and neatly out of the ſolid wood. It is a good ſpecimen of the carving in ſoft wood, ſpecially cut for gilding, of the Louis XVI. period. It belongs to the ſecond half of the 18th century. Much excellent work of this kind is to be found on picture frames, panelling, &c.

9087. '63.

BOX. Ebony, mounted in gilt metal and ſet with two plaques of painted enamel. Modern French. H. 7¼ in., L. 10½ in., W. 7⅞ in. Bought, 20*l.*

A ſpecimen of the modern uſe, by the French makers, of their Sèvres enamel in woodwork.

582. '54.

BOX or Coffer (Reliquary ?). Wood, carved, painted, and gilt. German Byzantine. 12th century. H. 6½ in., L. 13 in., W. 8 in. Bought, 20*l.*

The top is pyramidal, with flattened apex. It divides into five panels, which, like the front, are occupied by griffins and beaſts of the chaſe, in relief. The end panels contain runic knots. The flats of the dividing bands, which are unmoulded on their ſides, are decorated with inciſed Greek frets, zig-zag bands, croſſes, beads, &c. It is a rare example of Rheniſh Byzantine work in this material. The Greek influence, with its traces of claſſic ornament, and the vigorous northern life with which it is united, gives us the main characteriſtics of this northern art of which in carved ſhrines, reliquaries, &c., we have excellent examples in the Muſeum.

The back is decorated with interlaced chequers, a quatrefoil in relief filling each ſquare ſpace. There are remains of colour and gilding on the animals and the decoration. It ſtands on four flattened ball feet. The bottom is alſo lined out into four panels, and both the dividing bands and the panels decorated with light line ornament inciſed.

Digitized by Google

1167. '60.

BOX. Beech wood, carved with interlacing frets and bands in low relief, decorated with conventional foliage, and three armorial ſhields at each end; the hinges and clamps of braſs wire. German. Second half of 13th century. H. 4 in., L. 12¾ in., W. 5 in. Bought, 1*l.* 10*s.*

The arms have no indication of tinctures. The firſt ſhield on the left is charged with three bendlets; the ſecond with the letter T; the third with a feſs, chequy of ten. The ſhields, on the right bear: the firſt a chevron, the ſecond a feſs, the third is party per ſaltire.

The metal mounts are worth notice. They are of braſs wire, beaten into little flowers $\frac{3}{16}$ths of an inch only in ſize. The angle clamps extend ¾ of an inch on each ſide.

1168. '64.

BOX. Wood, painted red, and diapered with roſes and ſtars in gold; the hinges, clamps and lock plate, of floriated wrought iron. German. Second half of 15th century. H. 5¾ in., L. 11¾ in., W. 8½ in. Bought, 5*l.* 10*s.*

This coffer-ſhaped box owes its character to the delicate iron work of the clamps and lock. Theſe join the four ſides to each other, and the bottom to the ſides. There are between the two hinges on the top long ornamental clamps, added as ornaments only. This metal work is nowhere thicker than ⅛th of an inch, and ſometimes as fine as $\frac{1}{20}$th. It is ſet on edge, and the extremities beaten flat into quatrefoils. The lock plate is pierced with ſimilar ſhapes.

1166. '64.

BOX. Beech or maple wood, carved in panels, with foliage of vine, oak, and maple; the central panel containing a falcon with outſpread wings, and an inſcribed label beneath. The hinges and clamps are of floriated wrought iron. German. 15th century. H. 3½ in., L. 8¾ in., W. 6¾ in. Bought, 5*l.*

The carving is in the old mediæval manner, with an edge like a ribbon, but of 15th century work and near the end of it. The legend on the

Digitized by Google

label runs: ICH FINT IN DIR MINE HEISS GIR—In thee my heart's desire I find. The box has, probably, been used for keeping hawks' bells, hoods, &c., &c., and we must receive this affectionate effusion as applicable to the sport.

2172. '55.

BOX. Carved wood, with figures of animals bearing scrolls. German. About 1400–50. H. 4½ in., L. 8 in., W. 6½ in. Bought (Bernal Collection), 15*l.* 10*s.*

On the lid are three sunk panels, and on each side one. These are occupied by animals of an heraldic, or rather an emblematic character, being probably allusions to family names and arms. They are filled out with scrolls. The three top panels are shaped into small canopied niches, and the sides made out with vine leaves and other foliage. On the scrolls are inscriptions in old German. In the top panels are, e.g., an ape with a fool's-cap on his head and the legend *Ein fetig tor und*—A precious fool. A swan, *Abe*, and between them a stag and the words *Vil hirsch*, a stag. In the front panel we have a man-headed eagle and the legend, *Mit willen dien ich*—I serve with good will. Another contains an owl dancing, and the words *an true tanS*—a regular dance. Others contain a swan and an eagle, with their names below. The angles and corners are tied with small metal mounts—iron bars or rods beaten out into stars at the ends. The divisions or bars between the panels afford flat spaces to hold these mounts. Otherwise there are no mouldings or panel lines. Whether some political squib or satire has been perpetrated under these humorous carvings is more than can be now determined, but from the animals, of which many are well known as the cognizances of some of the famous houses in Germany—the swan, for instance, of the duchy of Cleves—it may be concluded that allusions are intended to some political combinations or alliances.

598. '64.

BOX or Coffer. Walnut wood, carved all over in Gothic tracery. German. About 1460. H. 9½ in., L. 19 in., W. 12 in. Bought, 12*l.*

The tracery is cut in three bands on the front and back, and in circles on the ends. The work is sunk some $\frac{3}{16}$ths of an inch. It

Digitized by Google

Digitized by Google

COFFER OR RELIQUARY. *Cologne, XVI. Century.*

357. '54.

Digitized by Google

repreſents elaborate flamboyant tracery. On the ends we have in German black letter Jhesus Maria, and Adonai do. d. b. t. from the antiphon O Adonai et dux domus Iſrael &c., ſung before the Magnificat on the days immediately preceding the Feaſt of the Nativity. The box has been made for holding the linen required for the altar ſervice in ſome domeſtic chapel.

357. '54.

BOX or Reliquary. Wood, carved and gilt. Brought from Conſtance, and said to have formerly contained the relics of St. Boniface. German. About 1490. H. 2 ft., L. 2 ft. 11 in., W. 1ft. 5½ in. Bought, 37*l.*

This chaſſe or reliquary is in the form of a tomb or ſhrine, with a gable roof, and ſmall pinnacles at the corners. This is properly the old claſſic notion of a tomb, a houſe, the *domus ultima*, or laſt home. It is of wood, carved and gilt. The ſides and end are divided, by late 15th century arches, into three panels. The arches are round, and the inner beads of the moulding croſs each other, and die into the outer projection, inſtead of being mitred, as in Engliſh and French work. On the ſpandrils are boldly-cut crockets, and below, ſmall animals. The little buttreſſes that divide the panels are worked with jambs, with their baſes, &c., and the angles have pinnacles and ſtatuettes of ſaints, which have been covered by crocketed canopies.

The ſix ſide panels are filled with bas-relief repreſentations of Our Saviour's Paſſion. Firſt comes the triumphal entry into Jeruſalem, with which the different acts of the Paſſion take their beginning; the ſecond panel contains the Laſt Supper; the third, the Agony in the Garden of Gethſemane; the fourth, the Struggle of St. Peter, who drew a ſword and ſmote Malchus, the High Prieſt's ſervant, and cut off his ear. This ſubject fills one of the ends. The fifth, the Condemnation by Pilate, the Roman Governor; the ſixth, the Scourging of Chriſt at the Pillar; the ſeventh, the Crowning with Thorns, and the mockery and deriſion of the byſtanders; the eighth repreſents the Way of the Croſs, and the action of St. Veronica, who, according to the tradition, wiped the face of the Redeemer with a napkin, and a likeneſs of the face remained ſtained on the napkin.

Then follow thoſe on the two ſloping ſides of the roof. The firſt of theſe contains the Nailing of the Redeemer to His Croſs; the ſecond, the Crucifixion, with St. Mary and St. John, the favourite diſciple, on either ſide; the third contains the Entombment; the fourth, the Reſur-

Digitized by Google

rection, with the guards sleeping round the tomb, or paralyzed with terror at the sight; the fifth, the appearance to the Twelve; the sixth, the Ascension into Heaven. The gables form two triangular panels; one of these contains a representation of the Descent into Limbus, or the Harrowing of Hell. The Redeemer is represented, in the traditional manner, knocking at the door of Hades, which falls before Him, and from the prison-house He hands up one by one the company detained therein, beginning with the first Adam. This subject forms one of the compositions in the well-known "Life of Christ" of Fra Beato Angelico, in the Academy at Florence, and has been treated by many early painters. The other gable contains a representation of the Holy Trinity in Glory—the Eternal Father and the Son seated, and the Holy Spirit in the form of a dove between.

The character of the architectonic ornament seems to belong to Southern Germany or Switzerland, the excellence of the modelling and design is equal to the finest work that could be found in Bavaria, or amongst the immediate predecessors of Holbein. These figures are but a few inches high, but they are designed with complete knowledge of drawing; and neither in the attitudes nor proportions is there any of the grotesqueness we observe in the works, however good in many qualities of artistic excellence, of the 15th century German artists. At the same time the early traditions as to treatment, and the South German character of design, are recognisable throughout. Small statuettes are on the angles, under their crocketed canopies. Two of these represent St. Catherine of Alexandria and St. John, but they are much defaced. We give the statement which accompanied the chasse, that it contained at one time the relics of St. Boniface. These, however, are preserved in the Church of St. Aleffio at Rome. It has probably been kept in some private oratory.

7902. '61.

BOX or Casket. Ebony, inlaid with ivory. In the interior are ten drawers and a closet, also inlaid with ivory, representing hunting scenes. German. 16th century. H. 1 ft. 3 in., L. 1 ft. 7½ in., W. 12½ in. Bought, 10*l.* 18*s.* 8*d.*

The door is wanting. There are drawers and pigeon-holes, which a door has covered. It forms, with the sides, a sort of box without mouldings, panelling, or any external ornament. The drawers and central pigeon-hole front are inlaid with plaques or sheets of ivory, and the

Digitized by Google

deſigns helped out with etching filled in with black printers' ink. The hunting ſcenes differ, ſome being ſtag-hunts, with horſe and hound, ſome encounters with boars, ſtags, bears, &c. All are deſigned with ſpirit and knowledge of animal form.

1565. '55.

BOX. Covered with Stucco, with various figure ſubjects in relief. German. 16th century. H. 5¼ in., L. 7¾ in. Bought, 1*l.* 16*s.*

Wood, covered with white compoſition, bound with a braſs moulding below, and mounted on braſs feet. The ſides have pilaſters decorated with tiny arabeſques. It will be ſeen, from the ſmallneſs of the entire box, what is the ſcale of the arabeſque decorations, yet animals as well as flowers, ſcroll-work, &c., have a place amongſt them. The four ſides have four bas-relief compoſitions on them. The front contains the death of Regulus, the Roman general. This famous and almoſt mythical character, ſtands for the type of "Antique Roman" patriotiſm. He was Conſul of the Republic with Manlius Vulſo Longus in 256 B.C. On another ſide we ſee the ſelf-devotion of M. Curtius, leaping, armed and mounted, into the chaſm in the Roman Forum. Another compoſition is the ſtory of Pyramus and Thiſbe; and the fourth the Metamorphoſis of Actæon into a ſtag pulled down by his own pack of hounds. The figures are ſcarcely two inches high, and all details of dreſs, &c., are entered into with the "thoroughneſs" of good German art of the 16th century. It is probably Nuremberg work of the time of Charles V.

2158. '55.

BOX. Walnut wood, inlaid with ivory marquetry. German (?). Dated 1566. H. 4 in., L. 12 in., W. 7¼ in. Bought (Bernal Collection), 15*l.*

Decorated on the top and ſides with well-arranged bands of ſtrap-work and figures, diſpoſed about the corners and interſections, of cupids, &c., all etched with the needle. The figure deſign is a poor imitation of Italian drawing, and the work would ſeem more properly Spaniſh or Flemiſh. The centre of the lid is occupied by a large armorial ſhield, containing amongſt its quarterings Leon, Caſtile, Bavaria?

Digitized by Google

Over all a ducal crown and the order of the Golden Fleece. The way in which three ſimple and two compound ſhields are quartered is worth notice.

2813. '56.

BOX. Olive wood, inlaid with bone and horn in ſcrolls, birds and medallions in black engraved outlines; on the top a figure of a woman reclining, a dog by her ſide, and in front two lions. German. 16th century. H. 6 in., L. 9 in., W. 6½ in. Bought, 4*l.*

Bone and horn are uſed in this inlay. The deſigns on the bone are helped out with etching. The arabeſque and ſtrapwork is roughly ſketched in. The lady with a dog on the lid ſtands for Diana. Monſters, animals, and flowers, figure amongſt the arabeſques. It has a ſnap lock, which conſiſts of one large bolt preſſed by a V ſpring. The wards are ingenious. One piece of iron, three ſides of a ſquare in ſhape, ſerves for the pin to take the pipe of the key, which turns on it and for two teeth or wards left on the oppoſite ſide of the iron through which it paſſes. The hinges have been fitted to the box before the marquetry was laid on, and do not ſhow. There is a ſmall ſide receptacle for jewels or gold in the inſide of the box.

4296. '57.

BOX. Ebony; barrel-ſhaped, on ſquare plinth, with ſilver plates in repouſſé or beaten work. German. About 1600. H. 4½ in., L. 5 in., W. 4 in. Bought, 10*l.* 10*s.*

A box ſuch as we uſe to hold twine. It is of fine workmanſhip, and ſtands on elegantly turned volutes, like rams' horns, of braſs, ending in helmeted maſks. The top, ſides, and ends, are plated with ſilver decorated with cupids and arabeſque ornaments.

2574. '56.

BOX. Ebony; barrel-ſhaped, on ſquare plinth, overlaid with plates of perforated metal work. German. About 1600. H. 4¾ in., L. 5½ in., W. 3½ in. Bought, 1*l.* 16*s.*

A barrel ſimilar to No. 4296.–'57, but the metal work is of pierced braſs reticulated work, mounted on copper that has been plated with ſilver, or tin, now worn away.

Digitized by Google

2421. '56.

BOX or Caſket. A jewel caſket, poliſhed wood, mounted with braſs eſcutcheon corner plates and floriated hinges. German (?). 17th century. H. 9¼ in., L. 1 ft. 3 in., W. 9 in. Bought, 4*l.* 10*s.*

1642. '56.

BOX. Wood, rectangular, covered with ſilver foil embоſſed with cartouche work and gadroons. German. 17th century. H. 3½ in., L. 9½ in., W. 7¼ in. Bought, 6*l.*

The centres of the four ſides project. The ſides as well as the top are decorated with running mouldings, delicately worked over with ſtamps and punches, and ſilvered. All the decorations are effected by the uſe of bookbinders' tools.

906. '68.

BOX. Wood, carved in foliage patterns and ſcroll work; with lock plate, handle and mounts in iron, copied from a caſket of the early part of the 13th century, formerly in the abbey of Eberſbach. Modern German. H. 6 in., W. 16⅜ in., Diam., 11 in. Bought, 17*l.* 10*s.*

We muſt, from this copy, gather a deſcription of a curious original. The work is inciſed, leaving ſhort or pointed top lines to moſt of the work. It conſiſts of bands, or long panels of volute carving, ending in coarſe flowers, and ſpringing from a monſter in the manner of the Romaneſque work on the columns of the porch of Chartres Cathedral, and much ſuch work in Lombardy. The iron work is in the form of ſo many bars, bent out ſquare like handles, and faſtened down by roſettes at each end. Theſe extend along each panel of the top, and ſimilarly along the ſides. The iron work is in round rods, with ſmall knobs and collars in the middle. The roſette work, and a row of round ball nail-heads in the middle of the lid (the mounts being in pairs), are punched ſo as to have a granulated appearance. We conclude that this repreſents the original work.

Digitized by Google

351. '64.

BOX or Coffer. Gilt wood; a "chaſſe" or reliquary; with painted panels, ſhowing ſcripture subjects and half-length figures of ſaints. Italian, Florentine. About 1300. H. 9¼ in., L. 13 in., W. 6½ in. Bought, 20*l.*

This is one of numerous reliquaries painted by the leading artiſts of the 13th, 14th, and 15th centuries, in Italy, and ſpecially Florence. Numbers may ſtill be ſeen in the ſacriſty of S. Mark, the work of Fra Giovanni Angelico—ſome of his fineſt productions. The wood is cypreſs, choſen on account of its preſervative qualities, and the ſurface prepared with geſſo, or plaſter and ſize, till a good bed is made for gilding and painting. This gives luſtre to the gold, which can then be burniſhed and tooled with bookbinders' implements. In this inſtance the reliquary is in the form of a ſmall mediæval tomb, roofed and formed into panels on the ſides, and in the four roof gables. Theſe latter are painted on one ſide with the Viſitation; St. Elizabeth is repreſented in her bed, and the infant Baptiſt is handed over to the Bleſſed Virgin, who ſtands at her ſide. This is a variation of the traditional treatment of the age in which it was executed. We have, however, on the mouldings of the panel, in red Gothic letters, the names of the perſonages. The oppoſite ſide repreſents the baptiſm of Chriſt. On the end gables are ſhields, ſupported by flying angels: or, three fiſhes gules; in chief, St. Peter's keys, between a mitre and crozier head. This has been made for the Prior of a convent. On the ſide and end panels are, under niches which form part of the gilded woodwork, a row of demi-figures of various ſaints. The apoſtles and evangeliſts, SS. Gregory, Antony Abbot, Chriſtopher, and others. Theſe have all had their names written on the edge of the moulding below, in vermilion, but in moſt inſtances they are but partially legible. The painting is of the ſchool of Giotto. Some of the heads are worthy of the maſter himſelf, and remind us of his works at Florence.

1153. '64.

BOX, with Cover. Boxwood, with necking and knop of chaſed ſilver, intended to hold altar breads, required for the maſs. The body of the box is carved with the events of

Digitized by Google

the Paſſion of Our Lord, in twelve compartments, the cover with ſcroll ornament. Italian, Venetian (?). Second half of 14th century. H. 4½ in., diam. 4 in. Bought, 16*l.*

The ſides are divided into ſmall arches, and a carved angel fills the ſpandrils above each. The figures forming the groups are ſomething over half an inch. The lid is bound with gilt metal, which is cuſped and chaſed. The top is carved with ſcroll work, and has been furniſhed with a metal handle, which is now incomplete. It has ſerved for ſome domeſtic chapel.

154 *to* 154*a*. '69.

BOX and Cover. Wood, painted on the cover with the figure of St. Jerome, on the ſides with the early hiſtory of our Lord. Italian. 15th century. H. 9⅞ in., L. 22 in., W. 12¼. in. Bought, 20*l.*

This box contains in the panels of its ends, ſides and lid, valuable ſpecimens of the Florentine painting of the 14th century. It has held corporals or other cloths required for the maſs. The top has a painting of S. Jerome, the favourite exemplar of penance ſo conſtantly brought forward in the earlier Italian art. On the ſides and ends are: 1. The Annunciation. 2. The Adoration of the Shepherds. 3. The Adoration of the Magi. 4. The Maſſacre of the Innocents. The ſtiffneſs of attitude and deficiencies of academic knowledge in the figure drawing are conſiſtent with great intenſity of character expreſſed in the faces, and grace in the poſe of the figures.

3265. '56.

BOX. Carved bone and wood marquetry; ſubject, the hiſtory of Jaſon. Italian. 15th century. H. 10¼ in., L. 15¼ in., W. 8 in. Bought, 38*l.*

5757. '59.

BOX, with Cover. Gilt ſtucco on wood, circular, with foliated ornament and medallions, containing ſtags and ſhields of arms. Italian. Firſt half of 15th century. H. 5¾ in., diam. 13¼ in. Bought, 16*s.* 8*d*

This is in ſmall a ſpecimen of the gilt geſſo ornamentation of which the department has ſo many fine ſpecimens in the form of Caſſones,

Digitized by Google

marriage and ſacriſty coffers. The decorations are ſcroll foliage, ending in the flowers of the pink, coloured to nature. There are medallions on the ſides containing a hart laid up in a field vert (green). The arms, in medallions on the top, conſiſt of a hart rampant, and in the other ſhield a croſs iſſuing from a mound or rock. Theſe are the Buondelmonte bearings. The branch foliations are ſimple and boldly deſigned, and helped out with bookbinders' tooling. The box is lined with green ſilk.

17. '69.

BOX, Toilet. Wood, covered with pink ſilk, embroidered in coloured ſilks and gold thread; in front is an armorial ſhield in its proper tinctures. Italian. Early 17th century. H. 16 in., W. 16 in. Bought, 4*l.*

This ſtands on gilt-wood knob feet. It is ſhaped into a coved top, ending in a ridge by which it is opened. The whole is covered with red ſatin, and embroidered with ſcroll-leaves, birds, &c., in gold thread and colours. In front is a ſhield of two coats impaled; the firſt, or and ſable; a feſs, divided per pale, gules and argent; in chief, an eagle, diſplayed and crowned, of the ſecond. For creſt, a crowned eagle, diſplayed. The ſecond coat bears; per feſs, or and azure; in chief, an eagle diſplayed, crowned or; in baſe, a compaſs between three flaming ſtars of the firſt. This has probably held one of the lofty perruques of the early 17th century. There are receptacles for combs in the ſides.

18. '69.

BOX, Toilet. Wood, covered with green ſilk, embroidered in coloured ſilks and gold thread; in front is an armorial ſhield in its proper tinctures. Italian. Early 17th century. H. 17 in., W. 16½ in. Bought, 4*l.*

A perruque caſe ſimilar to the laſt, and embroidered with the arms firſt blazoned in that inſtance.

2568. '56.

BOX. Marquetry of coloured wood, bone, and ivory, black and white chequered panels, border of interlaced bands; ſemicircular cover. Italian, Venetian. 16th century. H. 9¾ in., L. 17½ in., W. 11 in. Bought, 8*l.*

Digitized by Google

3586. '56.

BOX, ſquare. Marquetry of bone and coloured woods, of interlaced lozenge pattern. Italian. 16th century. H. 8 in., L. 15½ in., W. 10 in. Bought, 4*l.* 10*s.*

The lozenges, into which the inlay is cut, are laid in this box to imitate perſpective. Green bands croſs theſe diagonally. A panel on the lid is figured with a repreſentation of a revolving cog-wheel, alſo put into perſpective. The mouldings forming the lid panels and round the baſe, are of bone.

532. '69.

BOX. Box wood, carved in openwork with ivory fillets. Italian, Venetian. 16th century. 5 in. by 6½ in. Bought, 12*l.*

This little cheſt or box has an arched or cylindrical top, and is of olive wood, pierced right through with reticulations alternately long and ſhort, but not over half an inch in the longeſt of theſe dimenſions. This pattern work leaves the dividing edges of wood ſharp as a knife. Without exactly following the cuſpings of our 15th century tracery, it has much the ſame general effect. Paper gilt, in patterns, lines the inſide, ſhowing through the holes. This, if modern, as it probably is, replaces ſomething very ſimilar, as paper will be found in many of theſe ſmall boxes of Italian work. The whole is divided by croſſing bands about a quarter of an inch in width, of ivory engraved with lines in ſimple knots. The ſame kind of work may be found on croſſes, combs, and other ſmall objects in box or other hard white woods. The ſtyle of ornament derives its origin from Greek traditions, and has probably been worked in the hills of Southern Italy.

217. '66.

BOX. Wood, overlaid with bone panels, painted and gilt with arabeſques, and ſeparated by lacquered pilaſters. Italian, Venetian (?). About 1500. H. 6¾ in., L. 5¼ in., W. 5¼ in. Bought, 4*l.* 10*s.*

This is divided by little cornices of architectonic character into an upper and lower ſtage. There are, croſſing theſe, little columns continued by brackets below. The lid is ſubdivided by ſtraps of ſimilar work. The upper portion lifts off the lower, and forms a tall ſquare

Digitized by Google

box, and is lined with China paper, decorated with marbling in water-gold or bronze. Small gilt bronze lion-head handles are added. The work has a ſort of richneſs, but is confuſed from the ſmallneſs of the pattern, and the variety of colour. Simpler uſage of the gilding, or leſs elaborate arabeſques, are more effective, unleſs the work is finiſhed like an illumination. See also 7901.–'66.

2567. '56.

BOX. Marquetry of ivory and coloured woods, in ſquares and geometrical patterns, with ſemicircular top. Venetian. About 1500. H. 4 in., L. 6 in., W. 4 in. Bought, 4*l.* 16*s.*

8513. '63.

BOX. Marquetry of ivory and coloured woods inlaid in interlacing bands encloſing geometrical deſigns, bordered with ebony and ivory, the interior fitted with ſimilar work. Venetian. About 1520. H. 12¾ in., L. 19½ in., W. 12 in. Bought, 30*l.*

This muſt be conſidered as an Indian deſign or imitation from Indian work. It ſhows us the ſource from which the minute geometrical inlay and other Indian deſigns found their way into Italy, after the Spaniſh diſcoverers had ſhown the way to the New World and round the Cape to India. The decoration conſiſts of bands of minute inlay, in combinations of diamond-ſhaped pieces, triangles, ſquares, &c. Internally there are, on one of the long ſides, ſmall drawers and compartments, covered by a flap lid, ſimilarly ornamented. The top is panelled inſide with a band of delicate moſaic of this kind, depreſſed between fine running mouldings. A ſmall looking-glaſs occupies the centre. Round the glaſs are eight medallions, of moſaic work, while between this and the bands that form the top into a panel, is red velvet.

5701. '59.

BOX. Carved wood, with ſcroll work in low relief, partly gilt. Italian, Venetian. About 1530. H. 8¾ in., L. 18½ in., W. 12 in. Bought (Soulages Collection), 15*l.*

Digitized by Google

5702. '59.

BOX. Carved wood, with ſcutcheons bearing maſks and ſtrapwork, partly gilt. Italian, Venetian. About 1550. H. 10 in., L. 17½ in., W. 13½ in. Bought (Soulages Coll.), 12*l.*

The ſcroll-work on the top ſurrounds a circular panel containing a recumbent figure girt with a zone, and wearing buſkins—perhaps Diana. On the angles have been four crouching, winged female groteſques. Two of theſe are wanting. The whole ſtands on claw feet. The mouldings are bold, and of architectonic character, like ſo many cheſts and boxes made to accord with the room panelling and woodwork of the renaiſſance period. All the moulding cutwork is boldly executed with gouge and chiſel, cut clearly, and without much expenditure of time; but the figures and maſks are by a different hand, and have been modelled with the care and knowledge of an inſtructed artiſt. The inſide contains ſmall compartments with flap tops for the uſes of the toilet, and the lid has had a looking-glaſs. The border is decorated with bold leaf ſcroll ornament in relief.

2625. '56.

BOX. Carved walnut wood, ſupported on figures of crouching lions. Italian. About 1550. H. 1 ft. 4 in., L. 2 ft. 8 in., W. 1 ft. 3 in. Bought, 10*l.*

With a projecting baſe cut into gadroons or flutings and ribs alternately. The lid ſhuts on a bold cornice moulding, and riſes above into a central raiſed panel. A broad band of rolling foliage occupies the centre of the front. Like other ſpecimens (Nos. 6000. '59 and 6003. '59), this has an architectural and monumental look, and being ſmall, has been intended to fill an arch or receſs about the level of the eye.

7393. '60.

BOX. Walnut wood. Carved with ſtrap and guilloche ornament. Italian, Florentine. 16th century. H. 10 in., L. 1 ft. 5⅜ in., W. 12 in. Bought, 4*l.*

This caſket ſtands on a broad gadroon ornamented plinth or pedeſtal,

Digitized by Google

and the top rises into a panel upheld by sloped mouldings. A certain kind of monumental or architectonic dignity is given by these lines of composition to a casket not otherwise striking in appearance.

7932. '61.

BOX. Wood, with gilt mouldings. Italian (?). 16th century. H. 4 in., L. 6 in., W. 4¼ in. Bought 1*l.*

7392. '60.

BOX. Carved and polished Indian walnut wood. Italian, Florentine (?). 17th century. H. 10 in., L. 1 ft. 5 in., W. 1 ft. 1 in. Bought, 4*l.*

This is an instance of the use of wavy mouldings and lines of contour, which, if this piece is to be acknowledged of Italian origin, we find commonly in German woodwork of this period. The wavy form is not only given to the mouldings, with which the top, bottom, and lid panel are edged, but the upright sides are also delicately waved. They are not bent by heat, but shaped, as may be seen by the grain of the wood. So also the little reeded mouldings are laboriously cut out, and not by the mechanical action of a hopper, as in machinery work. In this case the cutting-mould cuts out the lines with an uneven but regulated action, so as to make all the waves exactly equal in measure. The slight inequalities in handwork of this description not only secure to the eye the impression of the difficulty and consequent value of the labour bestowed on these delicate lines, but the uneven variations of curve, when not such as to destroy the *general* order and regularity necessary for moulded lines, are more agreeable and more accordant with the action of natural growths.

7901. '61.

BOX. Black and gold lacquer, with sunk panels of mother-of-pearl, painted with scroll work; on the cover a shield of arms. Italian. 17th century. H. 9 in., L. 17 in., W. 12 in. Bought, 10*l.* 18*s.* 9*d.*

A specimen of lacquer, and pearl, bone, &c., as it was used in Italy in the 17th century. The idea has probably been inspired by

Digitized by Google

ſome of the Chineſe ware that began in the courſe of the 16th century to find its way into Italy. The panels on the ſides are diamond-ſhaped. Theſe are divided from each other by half columns, with architectural vaſes, caps, &c. The caſket is in two horizontal diviſions, formed by tiny cornice mouldings, well made out. The columns of the upper diviſion are continued by brackets in this lower portion. The panels are formed by laying thickneſſes of lacquer-work over the plaque or ſlice of ſhell concealing the joints. The whole is worked over with arabeſque ſcroll work, gilt and lacquered. The bottom contains a drawer. The lid, which riſes into a raiſed central panel with canted ſides, when opened has a glaſs, with gilt frame inſide. Outſide the top is a moulded bronze handle, gilt. The little architectonic mouldings, cornices, &c., are all kept ſharp and clear, and between the inlaid ſhell, the delicate arabeſque work, and the general compoſition, it forms an effective piece. It would be inſtructive to compare it with our modern Birmingham lac work in which the ſhell is glued on the wood, and the lac laid on, rubbed down, and laid on afreſh in ſucceſſive coats till this material has become even with that of the ſlices of ſhell. Then the whole is rubbed to a ſurface, gilt and decorated, and poliſhed over by careful hand labour. Of this Italian work another ſpecimen may be ſtudied in No. 217. '66.

5784. '59.

BOX. Roſewood. In the form of a ſarcophagus, with mounts in gilt bronze. Italian, Florentine. About 1600. H. 1 ft. 5 in., L. 1 ft. 2 in., W. 10 in. Bought, 5*l.*

A piece of very compoſite form. The baſe is a flat plinth on gilt feet. On this riſes a long tunnel-ſhaped pedeſtal, hollow underneath. On this ſtands a ſarcophagus, the baſe being cylindrical on its under ſide. This little ſarcophagus riſes on this baſe that ſupports a female figure of 'Vanity,' leaning on one arm, and holding a looking-glaſs. Theſe ſeveral component parts open in the form of drawers in various ingenious ways, by little gilt maſks. Beſides theſe openings the whole of the principal portion opens on a hinge, and ſhows a central box, in the lid of which has been ſet a miniature on ivory of the Titian Venus. It has ſerved as a jewel caſket or receptacle for ſeals or keys. The miniature is perfectly freſh, and has, perhaps, been an addition.

Digitized by Google

575. '64.

BOX. With arched top, marquetry of wood, bone and ivory; engraved ivory plates in front; the lock plate and handles of gilt iron. South Italian. 17th century. H. 1 ft. 9 in., L. 2 ft. 3½ in. Bought, 14*l.*

Theſe plates contain, on the right, the ſtory of Perſeus and Andromeda, on the left the metamorphoſis of Daphne.

2422. '56.

BOX. Marquetry of ivory and tortoiſeſhell, inlaid in floriated ſcrolls, bound with braſs at the angles, lined with ſtained ivory in imitation of ſhell. Italian. 17th century. H. 7¾ in., L. 17½ in., W. 12 in. Bought, 4*l.* 16*s.*

The foliations are evenly diſtributed. Lines that form the work into panels or diviſions ſerve to add breadth and deſign to what would be mere fretting without ſome ſuch addition. The top is formed into an oval, by bands, as on the ſides, with ſhaped panels occupying the angles.

7414. '60.

BOX. Wood, octagonal form with raiſed cover; ſet with panels of glaſs painted with arabeſque deſigns on gold ground, the interior of the cover painted with flowers in gold and colours. Italian. Early 18th century. H. 9⅝ in., L. 17½ in., W. 13 in. Bought, 2*l.* 8*s.*

The interior is fitted as a workbox. This is a ſpecimen of painting on glaſs, or rather of *opaque painting transferred to glaſs*. This kind of decoration is attracting attention from its having fallen into deſuetude, and the ſpecimens we poſſeſs aſſume an intereſt from the ſplendid reſults that ſome of the finer paintings in this manner have attained. A very rare and elaborate painting on glaſs is at the preſent under exhibition in the Loan Collection at South Kenſington. This is a pax with relics, or receptacles that have formerly held them. It is of the cinque-cento period, ſet in fine Italian goldſmith's work. In that inſtance the painting, which repreſents the Nativity, is executed on the glaſs itſelf with tranſparent colours, which appear to have undergone heat, and to be in

Digitized by Google

ſome way enamelled on. An Annunciation occupies two tiny round panels in the baſe, and theſe have both tranſlucent colours and gold hatching. The figures are ſcarcely an inch high, and are finiſhed with the utmoſt delicacy, and by an accompliſhed artiſt. The extraordinary ſharpneſs and excellence of the arabeſque goldſmith's work, in which theſe paintings are ſet, part of it of ſolid gold, combine to heighten the value we ſhould put on this particular example.[1] Another painting on glaſs of the Venetian ſchool hangs in the Muſeum (No. 653. '70). In that inſtance the painting is in opaque colours, laid on with varniſh, and transferred to the back of the piece of glaſs, behind which it is protected by varniſhes. This workbox, then, is a ſpecimen of this latter deſcription of work, inartiſtic, but intereſting as a ſpecimen of the work applied to the decoration of objects of daily uſe, and with certain peculiarities.[2]

In the Garde Meuble, or State Repoſitory, for furniture in Paris, there is (or was till 1868) a ſpecimen of this decoration applied to a cabinet made to hold the jewels of Queen Marie Antoinette. The cabinet, or preſs, ſtands on legs. The two ſide compartments are faced with panels of glaſs, painted on the back with arabeſques and Cupids, the figures executed by miniature painters of the day. The inſide opens by mechanical action, ſo as to furniſh ſecret receptacles. In the ſack of the Tuileries, in '93, this jewel preſs became (as was natural) an object of very ſpecial curioſity to the perſons employed in the pillage, who, being unable to get at the ſecret of its opening, forced it in by violence from the back. It was for ſome time the property of one of the unfortunate queen's ladies-in-waiting. Four years ago it had been ordered for repair, but the method of decoration had paſſed out of uſe, and, for the time, no workman could be found to repair it. What has become of this piece of furniture we are unable to ſay. The transfer of pictures to glaſs was practiſed in England in the time of Anne and the early Georges. Such pictures were commonly of Apollo and the Muſes, or other conventional, claſſic, or national compoſitions. They are of no artiſtic merit, but curious, imparting a ſingular depth and richneſs to the colours employed; the outer glazed ſurface acting as a varniſh, as well as a protection from atmoſphere and duſt.

There is a certain difference in the decoration of this workbox from ordinary work of the kind. The glaſs being firſt gilt, then ſcratched off for ſuch deſigns as are required—birds, &c. Theſe are tinted, and foil placed behind them as well. According to the diſtance of the foil, or

[1] The property of Count d'Aglié, of Turin.

We may direct the reader's attention to a fine old example in the remains of an altar frontal in the ſouth aiſle of the choir of Weſtminſter Abbey.

Digitized by Google

certain crumples imparted to it, the colour is varied in depth and brilliancy. We ſee the ſame kind of gaudy reſource applied to ſome of the advertiſements hung up in our railway-ſtations and refreſhment-rooms. Of courſe, this is a ſtill further departure from the ſkill or fancy of the artiſt than ordinary transfers to glaſs.

Potichomanie is the transfer, by the cutting out, of deſigns drawn or printed on paper. Theſe deſigns are made to adhere, paper and all, to the inſide of cups and vaſes of glaſs. A thick coat of white or tinted white oil paint is then laid over the whole inſide. This covers all the parts of the vaſe not occupied by the deſigns, and forms what looks like opaque white china, the glaſs only acting as glaze.

Déchalcomanie is practiſed by varniſhing the glaſs or porcelain, applying printed deſigns, and waſhing off the paper. In this caſe the deſign is actually transferred, the colour adhering to the varniſh, while the paper comes away.

Fireſcreens of white wood, highly poliſhed, to which engravings were transferred, the whole being then varniſhed, were much in uſe thirty years ſince. This work formed one of the amuſements of ladies, though theſe modern ſhowy varieties of a ſimilar accompliſhment ſeem to have taken the place of a ſimple and natural application of varniſh work.

38. '52.

BOX, or Jewel Caſket. Carved cedar. Italian, Venetian. About 1750. H. 4½ in., L. 12½ in., W. 9½ in. Bought, 1*l.* 10*s.*

The carving is in low relief, without the ſharpneſs and ſpirit of the earlier work in that century. It is to be noted that the cedar wood has not been ſufficiently aromatic, or has not preſerved its aroma long enough, to keep the worm out of the wood.

785. '65.

BOX. Teak wood, carved with foliated ornament in low relief; in the centre of the lid is a ſpread eagle, clamps, lock plates, &c., of iron. Portugueſe; probably manufactured at Goa, India. Early 16th century. H. 5¼ in., L. 15 in. W. 12 in. Bought, 1*l.* 10*s.*

Specimens of Indian carved work made for European orders have been imported from time to time. This box is covered with foliated ſcroll work in large but delicate volutes, and the leaves, where they occur,

Digitized by Google

are fringed with ſeven rounded notches. This will be generally recogniſed in contemporary work. The centre of the top is occupied by a medallion holding the German eagle, or its equivalent, in admirable ſcrolls. Indeed no actual deſign of an eagle exiſts, but the uſual wings, necks, the nervous ſeparate feathers, &c., are all given by bold ornamental blades. The hinges and ironwork are plain, but nailed to the top with large iron roſette faſtenings an inch and a half in diameter. The quantity of ſcroll work is artiſtically ſufficient and well diſpoſed.

12. '66.

BOX. Oblong, with ſloped lid. Boxwood, with braſs mounting. The panels carved with foliage and circular ornament. Spaniſh. 12th century. H. $2\frac{1}{4}$ in., L. $4\frac{1}{8}$ in., W. $2\frac{5}{8}$ in. Bought, 1*l.*

This ſmall caſket is cut out of two ſolid blocks of boxwood. The top and ſides are formed into decorative panels, and bordered by lines and circles. The panels are filled with conventional foliage, rolled over. All this work has at one time been fitted with ſome wax or maſtic compoſition. Mounts of braſs bind the box, round on one ſide and flat on the other. Theſe are old, but not the original faſtenings, and have been laid over the ornament. A ſmall haſp paſſes over one of three little loops, and has been made faſt by a ſmall bar padlock. A handle of twiſted braſs is provided to lift the whole.

5907. '59.

BOX, or Caſket. Carved wood, with open tracery work, grounded or filled in with coloured foils; hinges and lock of gilt metal. Spaniſh (?). 16th century. H. $2\frac{1}{2}$ in., L. $5\frac{1}{2}$ in., W. $3\frac{5}{8}$ in. Bought, 6*l.*

This and the following are two curious ſpecimens of the light ornamentation that has its origin in the religious houſes. Other kinds of ingenious and delicate work in ſilver, thread, ſtraw plaits, &c., may be ſeen in various ſmall objects, ſuch as ſacred pictures, relic caſes, &c. The tracery that covers the ſides of the box with delicate work carved in relief, is really cut out with a penknife, or even ſciſſors (ſo thin is the ſlice of wood of which the patterns are cut), and glued on. Foil is laid on firſt, ſo that the tracery ſhows as if left in relief, with the foil laid in the hollows. The tracery is in reality glued over the foil. It is probably the work of Spaniſh nuns.

Digitized by Google

1206. '64.

BOX, or Caſket. Wood, covered with appliqué floriated tracery over paper, originally heightened with colours and gilding. Spaniſh (?). Second half of 16th century. H. 3 in., L. 8 in., W. 5 in. Bought, 3*l.* 4*s.*

Like No. 5907. '59, this box or caſket is decorated with tracery work laid over foils. It is thinner and more fretted than the other. It is too ſpider-like in its complication, and looks poor and weak compared with the other. But theſe methods of ornamentation for ſmall objects are readily put into practice, and deſerve attention for the ſimplicity of the means in uſe to attain effects apparently the very reverſe of ſimple or unimportant.

2784. '56.

BOX. Marquetry of various coloured woods, cartouches, flowers, and fruit. Spaniſh. 7th century. H. 11½ in., L. 14 in., W. 11¼. Bought, 7*l.* 4*s.*

The front lets down as a flap. The lock plate is of iron, delicately chaſed, and ſcroll work is laid over it, rivetted on as a ſeparate thickneſs. This metal work is tinned, and preſents a ſurface ſimilar to our modern galvaniſed work, though it has been obtained by dipping into the molten metal.

2785. '56.

BOX. Marquetry of ſtained woods on ſatin wood panels, inlaid with birds and plants. Spaniſh. 17th century. H. 16 in., L. 17½ in., W. 11½ in. Bought, 8*l.*

BRACKETS. For convenience, brackets, columns, room panels, and other members of inferior architecture of houſes and rooms, are collected under "Woodwork," which ſee.

BUFFETS. See Sideboard.

Digitized by Google

655. '69.

ABINET. Ebony, carved and inlaid with coloured tortoiſe-ſhell and metal. Modern Daniſh. H. 5 ft. 2 in., W. 4 ft. 1¾ in. (Paris Exhibition, 1867.) Bought, 80*l.*

656. '69.

CABINET. Walnut wood, with marquetry panels, ebony fillets, and coloured tortoiſe-ſhell. Modern Daniſh. H. 5 ft. 7 in., W. 3 ft. 8 in. (Paris Exhibition, 1867.) Bought, 54*l.*

This work, a repetition or duplicate of ſimilar furniture made for the Royal Palace at Frederickſborg, has been manufactured under the direction of a ſociety of private gentlemen organiſed for the encouragement of art workmen. It is inlaid with bold marquetry work ſimilar to that which is to be ſeen in the old Spaniſh work, and in No. 27. '69, of various woods ſtained to produce ſtill greater variety. It was exhibited with other furniture of the ſame kind in the laſt Paris Exhibition in 1867.

7666. '61.

CABINET. Oak, inlaid with geometrical marquetry of various tinted woods. The upper part ſtands back; two twiſted ebony pillars ſupport a cornice. Dutch (?). 18th century. H. 5 ft. 5 in., L. 3 ft. 11½ in., W. 1 ft. 10½ in. Bought, 15*l.* 15*s.*

The upper part forms a ſort of receſs or covered ſhelf, on which to exhibit china or other objects, protected by the columns in front and by the top which they ſupport, from the duſt.

Digitized by Google

27. '69.

CABINET. Wood. Principally pear-tree, inlaid with marquetry of other coloured woods, ſupported by four columns upon a baſe, on which may be ſeen the Tudor roſe and portcullis. The cabinet is carved on the ends and exterior of the folding doors with battle-pieces in high relief, and on the internal drawer fronts with moral and allegoric ſubjects. Engliſh. 16th century. H. 4 ft. 7 in., W. 3 ft. 1½ in., D. 2 ft. Bought, 500*l.*

This remarkable piece of furniture is of the fineſt Tudor period, and is perhaps of mixed German and Engliſh workmanſhip. The carvings bear ſome reſemblance to Holbein's ſtyle, and the deſign has been attributed to that artiſt. The cabinet is ſupported on a ſtand, or framework of pillars and arches between; one at each end and a double arch on the ſides. The double arches have no central pillars, the centre ſpandrils ending in hanging brackets. Architectural piers within the columns turn over to form the arches. This arrangement has much of the character of the renaiſſance adaptations of the Roman triumphal arch. The flat ſpandrils, and the ſurface of a flat baſe on which the whole ſtands, are inlaid with coloured woods in coarſe arabeſque deſigns, German in character, of no ſpecial intereſt, except that we obſerve round the border of the baſe—the portion correſponding to the width of the columnar baſes—the Tudor badges of the roſe alternately with the portcullis. On the arches is an entablature decorated with marquetry and broken by Tudor brackets, above which riſes, on baſes and ſurbaſes, an upper ſyſtem of ſmall fluted Corinthian columns, double at the extremities of the front and back, with ſmall empty arched niches between. The top is thus divided into one and two arches, on the broad and narrow ſides reſpectively. Theſe arches are decorated with marquetry in deſign ſimilar to thoſe of the work below. A bold cornice and entablature above the columns is ſimilarly inlaid. This opens as a lid, and ſhows five ſmall drawers. The front arched panels, with the ſhafts of the columns attached to them, open alſo, and diſcloſe drawers and pigeon-hole doors with fronts elaborately carved in boxwood.

The ſubjects on the door panels outſide, and on the end panels, are cavalry combats, the warriors being Roman knights in claſſic armour, cutting and ſlaſhing, and deſigned with ſpirit and excellent knowledge

Digitized by Google

of drawing and form. On the ſhields we diſtinguiſh the Auſtrian eagle, and on the flags the croſs and ſtripes of Savoy and Saxony.

The two back panels are occupied by wood inlay on the flat. The ſubjects are two female figures: one holding a mirror and a ſnake, and repreſenting Prudence; the other pouring money or grapes into a vaſe, and repreſenting Temperance.

The doors and cornice lid are lined with marquetry. The five upper drawers of the cornice portion have walnut fronts, with carvings in boxwood upon them. Two of theſe drawers are wider than the others; the intervening three form ſquare compoſitions of carved work.

Beginning with the drawer at the right hand of this cornice row, we have the following ſubjects carved. 1. Virtue; a female figure ſitting on a bank with books at hand. A phœnix in the background, as an emblem of her immortality. On the border or moulding of the panel is painted in white the legend "PHŒNICI SIMILIS VIVIT POST FVNERA VIRTUS"—Like the Phœnix, Virtue ſurvives the tomb. 2. A king ſitting on his throne, which is covered with tiny arabeſques in relief, elaborated with perfect correctneſs of deſign, and ſurrounded by his council of ſages and ancients, with the words "CONSILIVM NE SPERNE SENIS MONITVS; BEATOS"—Deſpiſe not the old man's counſel and his bleſſed warnings. 3. Time with his hourglaſs is drawing Truth, a nude female figure, purſued with malignant ſcourges by Falſehood, alſo a female figure, out of a well, with the words "INCLV(?)SAM TENEBRIS TEMPVS ME EDVCIT IN AVRAS"—Time draws me from my dark durance into open air. 4. Fame, a woman, full dreſſed in court coſtume and braided hair, is blowing a trumpet with human head or mouth to it, from which a blaſt is *viſibly* iſſuing. On a rock in the background a ſage and a ſtateſman, or prince, are pointing to her. Below are ſeen an army headed by cavaliers on horſeback, with pikemen following. Theſe laſt are ſcarcely half an inch in height but all, as the others, in perfect drawing, with the words "VOCE OCVLIS ALIS TOTI SVM COGNITA MVNDO"—By voice, by eyes, by wings, to all the world I'm known. 5. Force, or Fortitude, a female figure, gracefully and powerfully deſigned on this ſmall ſcale, ſeated on a lion, is riding towards the ſun in his ſplendour. She is armed with the thunder of Jove, and the club of Hercules, with the words "CVNCTA DOMO VICTRIX ANIMI VIRTVTE VIRILIS"—I tame all things victorious by the power of a maſculine ſpirit.

The doors of the main portion open with the columns cut off at their baſes. The interior forms a ſort of architectural façade, the drawers or pigeon-hole doors forming rows of panels. Theſe are divided perpendicularly by terminal figures and baſes into four ſets or diviſions.

Digitized by Google

The buſts of theſe figures, in boxwood, are in complete relief, and are ſpecimens of the beſt cinque-cento art. The upper ſeries of panels are the fronts of four ſhallow drawers, and are carved in relief with delicacy. The firſt panel repreſents a female figure, partly draped, with broken chains in her hand. Priſoners are ſeen chained, captives yoked to cars and being ſcourged by their maſters in the background, with the legend "LIBER ES INDIGNAS FAC NE MEREARE CATENAS"—Thou art free, ſo act that thou never deſerve diſgraceful bonds. 2. A king on his throne; terminal figures of ſatyrs, an inch high, form ſupports of a canopy above it. All theſe parts are finiſhed like the fineſt ivory work. The ſupports of his ſeat are ſphinxes, one of which is ſhown; and the king's figure is draped in robes. Three courtiers ſtand in front of him, while a kneeling ſage or ſcholar preſents a book to the king. The legend is "NIL MIHI FIT GRATIS LARGE REX CVNCTA REPENDO"—Nothing done for me goes without its reward. I am a king and repay all things with bounty. This may have been ſome alluſion to King Henry VIII., and to the controverſies which took their date from events in his reign. 3. A woman dreſſed in the gown and hood of the Tudor Court, ſitting on a bed carefully deſigned, is ſewing or mending a dreſs, with a work-baſket beſide her. A broken ſtatue or torſo (ſtatue without heads or legs), lies before her, and there is a landſcape background. The legend is "FACOLIT HVMANOS DIVINA INDVSTRIA SENSVS"—Divine Induſtry inflames the human perceptions. 4. Senſuality. Two lovers, with drapery and terminal figures of ſatyrs to ſupport it, with the legend "DECIPIT HÆC MVLTOS PRÆTEXTV PACIS AMICÆ"—She deceives many under the guiſe of peace and friendſhip.

The row of panels below theſe four begins with a pigeon-hole door, which forms a double arch-ſhaped panel. A woman is offering a dove to the ſun or Apollo. In her right hand is a ſcorpion; and a fox below on the ground. This is "ADVLACIO"—Deceitful flattery. Below the pigeon-hole door is a ſhallow drawer to complete the architectural arrangement. On the front a cavalier is falling headlong into a pitfall, the boards over it giving way in confuſion, with the legend "MVLTVM (EST?) INFŒLIX CVI SORS ADVERSA MINATVR"—Very wretched he whom Fate threatens with adverſity. Correſponding, on the other ſide of the central pigeon-hole doors, the panel carvings repreſent Diſcord, a draped queenly figure, deſigned with great grace and knowledge. She holds bellows, with which ſhe fans the flame of diſcord which iſſues, accordingly, from the ſpout; a cat, on one ſide of her, with arched back, is quarrelling, and two dogs are fighting on the other, and a ſnake is under her feet, to ſhow that diſcord develops every kind of evil paſſion. The legend to this compoſition is "VNDIQVE FLAMANTES DISCORDIA SVSCI-

Digitized by Google

Digitized by Google

Digitized by Google

TAT IGNES "—Diſcord can fan flaming fires from every ſource. On the ſmall drawer front below this (correſponding to the drawer on the right ſide) is a huſbandman ſhaking apples from a tree, and his wife and child holding their hands to catch them. The action of the man kicking the tree and of the woman and child below, ſhow the vigour of the deſigner and the acute and humorous obſervation of daily life ſo characteriſtic of the German 16th century ſchools, while the perfection of the drawing is ſuggeſtive of Dürer, and the miniature carvers who followed him, or Holbein. The legend, or inſcription, is gone. The panels of the central doors, having the largeſt of the ſubdiviſions of the interior, contain: A female figure, Virtue or Fortitude, holding a ſcourge, and S. Michel the Archangel ſcourging an armed figure—Lucifer or War. Trophies of claſſic armour and implements of war complete this compoſition. It has no legend to it. Above theſe doors there are alſo two drawers. On the fronts of theſe are carved: 1. A ſage meaſuring a globe with compaſſes. Love is rolling a globe behind, and a hour-glaſs and ſcull indicate that this figure is Time. There is an architectural compoſition forming a ſort of open colonnade or hall, and trees are ſeen behind. The words are "TEMPVS EGO IMMENSVM PATNS DIMETIOR ORBIS"—I am Time, and meaſure out in patience the compaſs of the world. The ſecond drawer panel has a female figure, repreſenting Chance or Fate. She holds a mitre in one hand, and a rope in the other. A man before her ſits chained to a couch, while, in the background, a great man is being carried in a horſe-litter with attendants. The words are "SORS POTIS EST SVBITO MVTARE IN VINCLA CORONAM"—Chance all too ſoon can change a crown for chains. The crown, being in this caſe a mitre, ſeems, like the book offered to the king in another panel, to bear reference to the religious changes and political proceedings of Henry VIII.

Altogether this piece, though not in general deſign ſo elegant or impoſing as the Italian tomb-ſhaped coffers or cheſts—or even as ſome of the Flemiſh and Dutch cabinets in oak or ebony, to which ſize and much excellent ſculpture in the round and in relief give ſo great a dignity—is the moſt remarkable in the Muſeum, when conſidered with reference to the ſculptures within it.

Its height is only four feet ſeven inches, and the width three feet one inch. It has belonged, therefore, to ſome boudoir or ſtudy, a ſmall room in which all the objects of furniture and decoration come immediately under the eye. But the deſign and the execution of the ſculptures we have deſcribed in detail, are, and could be, the work only of one of the moſt inſtructed artiſts and maſters of his day. Theſe tiny figures, ſome of them in groups, and half an inch only in height, are in perfect

Digitized by Google

drawing. The background groups of horſemen marching, and that of the horſe-litter, the dignified and graceful women, nude and draped, that repreſent Virtue and Vice, are not to be ſurpaſſed by any work of that day, unleſs it be the minute carvings of Albert Dürer or his ſchool of wood-workers. They contain evidently much German, or Holbein's Swiſs work. The Tudor devices below, on the baſe of the ſtand, and the Tudor dreſſes of ſome of the figures, and the apparent applicability of ſeveral of the compoſitions to the hiſtory of the reign of King Henry VIII., would lead us to conſider this as a piece of work executed for the court of that king after the deſigns of Holbein, or by a pupil; perhaps aſſiſted by the foreign artiſts who were then conſiderably employed in this country. Different hands, are to be recogniſed in the work.

4238. '56.

CABINET, or Cupboard. Carved oak; decorations of the Engliſh late Elizabethan or Jacobean ſtyle. About 1620. H. 3 ft. 6 in., L. 4 ft. 1 in., W. 1 ft. 8 in. Bought, 18*l.*

The two doors are lifted on a plinth above the floor. They are panelled with arched tops, which ſtand out in relief. Terminal figures on the ſides and centre form three dividing upright members. The flat portions of the woodwork are relieved by lines in inlaid wood, dark and light. The piece is ornamented, beſides, with bold ſcutcheon-work in relief and narrow panels projecting in the form of ridges like the ſurfaces of a priſm. Drop knobs hang from the angles of the projecting top. The whole is in the ſtyle of the woodwork yet remaining in Holland Houſe, Blickling Hall, Norfolk, and in the halls of Wadham and other of the colleges of the 17th century in our Univerſities. It is of Engliſh manufacture.

4619. '58.

CABINET. Walnut wood, inlaid with ſcroll work marquetry in holly. Engliſh. Period of Queen Anne. H. 2 ft. 6 in., L. 3 ft., W. 18 in. Bought, 10*l.*

Cabinets, tables, clock-caſes, eſpecially for the tall pendulum ſtanding clocks of the day, will be found not uncommonly decorated with this particular deſign of inlay—a kind of ſeaweed ſcroll pattern, white holly

Digitized by Google

on walnut, and *vice verſâ*, as in this inſtance. In the beſt ſpecimens, as in this, the decoration is maſſed in oval or other ſhaped forms, giving a large piece of pattern on a ſufficiency of the plain wood that forms the general baſe of the furniture decorated. It is a teſt of good deſign when the general rule is followed of adapting large patterns to large ſurfaces. The actual detail of the ornament remains ſmall and inſignificant, but breadth, ſize, and effect, is given to it by the way it is maſſed into any deſired form or ſpace. The minute Indian work, and all Oriental compoſitions of ſmall ornament, will be ſeen to illuſtrate this principle.

636. '70.

CABINET. Satin wood, with roſewood inlay, the front rounded, containing three drawers and two cupboards, painted with groups of flowers and feſtoons; on the top a landſcape within a lunette, and a border of peacock's feathers. Engliſh. Late 18th century. Bought, 200*l.*

The convex centre forms a projecting ſet of drawers, and two concave ſides open as cupboards. It is for dreſſing-room uſe. The borders are in roſewood, and the painting is partly *en camaïeu*, cameo faſhion, white on a grey ground, partly painted after nature. This kind of work, beautifully executed, came into faſhion in the third quarter of the laſt century, in the days of the brothers Adam, who built the Adelphi Buildings, Strand, and one of whom built Portland Place. Cipriani and Angelica Kauffmann both painted ſuch furniture.

25. '52.

CABINET, or "ARMOIRE." Carved oak, with braſs panels and mountings. In the ſtyle of the 15th century. Engliſh, modern. (J. C. Crace, from the deſigns of Pugin.) H. 8 ft., L. 10 ft. 6 in., W. 2 ft. 2 in. Bought (Exhibition of 1851), 154*l.*

As this is one of the moſt important and one of the earlieſt production of our modern ſchool of mediæval furniture, we may give a few lines to a deſcription of it. It is the work of Mr. J. C. Crace, from the deſigns of the late A. W. Pugin, the firſt and the moſt ſucceſsful of the revived ſchool of mediæval deſigners in this country, indeed in Europe. To

Digitized by Google

Wyatt and his ſchool—ſo weak, fanciful, and unreal in their appreciation of our mediæval monuments—we can ſcarcely give any place beſide Pugin, whoſe work, notwithſtanding defects, weakneſſes, and want of knowledge of ſculpture in its higher character, has proved of enduring intereſt, and has largely affected the mediæval ſchool ever ſince.

This cabinet, cupboard, or book-caſe, as it is ſometimes called, is a ſimple well-conſtructed piece. Four uprights on the front, with upper and lower horizontal members, form the framework. Two narrow ſide diviſions are ſolid, and panelled with two panels each; the upper ſunk with delicate geometric tracery, and the lower filled with foliage carving, two intertwining ribands or ſcrolls for letters forming the ſalient feature in the arrangements of the carving. The uprights have their ſides carved with conventional ſcalework with narrow ribs, repreſenting the original outer ſurface of the wood left down their fronts; and the upper horizontal rail is a row of rolled leaves. At the top is a creſting of pierced and carved leafwork of the lighteſt character conſiſtent with good conſtruction and required ſtrength. The large central doors are intended for glazing, and are protected by delicate braſs work in wide diamond reticulations, cuſped. The whole ſtands on feet, the angles filled with a low cuſped arch to each pair. Mr. R. Redgrave, in his ſpecial report on "Deſign" of the Exhibition of 1851, makes exception of this (with ſome other pieces) from his general reflections on the want of propriety, conſtructive, artiſtic, and ſerviceable, which he notices ſo widely in our Engliſh manufactures of furniture, and ſpecially furniture of an ornamental kind. It has been removed to the Departmental Muſeum at Edinburgh.

7248. '60.

CABINET and Stand. Ebony, with mounts in gilt metal. In the centre of the cabinet is inſerted a porcelain copy of Mulready's "Croſſing the Brook." The band at the top is decorated with plaques of Wedgwood ware. Modern Engliſh. Made for the Paris Exhibition of 1855, from the deſign of Profeſſor Semper. The porcelain plaque painted by George Gray. H. 6 ft. 4½ in., L. 2 ft. 10 in., W. 21 in. Bought, 200*l.*

The deſign is properly a furniture deſign, not an adaptation from architecture. The panel painted in enamel, which forms its main feature, occupies the greater part of the door front. There is room round this

Digitized by Google

for eight narrow ſunk panels, their four pairs of converging corners being mitre-cornered. Theſe are filled with delicate paintings in griſaille of leaf ornament—vine, hop, roſe, wheat and other vegetable forms—excellently true to nature; and with maſks, pipes and other attributes of muſic or agriculture, diſpoſed amongſt the foliage, illuſtrative of the arts of peace as became the occaſion of the manufacture. All the panels have mouldings riſing above the ſurrounding flat and with a broader or narrower inner line gilt, according to the ſize of the panel. In the caſe of the large centre panel, the gilt portion is fluted at right angles to its direction. The cupboard door ſtands on a baſe ſlightly wider, with a broad carved moulding above it curved in and out. The ſtrapwork on this is ſuitably quiet. The centre of this baſe forms a panel projecting a quarter of an inch, and is ornamented with a wide enamel painting in a ſhaped metal moulding, gilt. The painting repreſents an Italian landſcape with a northern windmill in its centre, and a ſea, and the iſland of Iſchia, or a ſimilar compoſition, beyond. The baſe ſtands on four gilt metal tortoiſes at the four angles. Above the door there is a belt of carving, cornucopiæ diſpoſed garlandwiſe, and maſks between. A cornice, moulded underneath, and weathering with a curved ſlope above, ſurmounts this belt, and above it riſes a gallery of pierced Chineſe fretwork, with roundels of Wedgwood ware in the centre of each diviſion or panel of fretwork. The metal cornucopiæ on the angles of the cornice curve inwards from the corners, and give a ſort of crown or creſting appearance to this light finiſh.

The Stand is a table with drawers, decorated with a narrow panel of griſaille painting like thoſe deſcribed round the centre painting of the door, one each ſide of the handle, a maſk with maſſive work round it, and ring; and the returns of the table have ſimilar panels. Theſe are all mounted with caſt and chiſelled metal mouldings, with decorations on the circular ends.

The table ſtands on light carved terminal "trapezophora," or leopard-headed legs and claws. A central bar curves out and connects theſe together, and under it are ſmall turned feet. The proportions—of the door as the principal point of decoration, with panels ſubordinated both in ſize and colour, being grey only; and the general lightneſs of the carved work—are well calculated throughout. The mouldings are generally ſmall. The broad horizontal members that ſupport the creſting and connect the doors with the baſe, are kept, though carved, broad and effective.

Digitized by Google

7247. '60.

CABINET. Marquetry of variouſly coloured woods, ornamented with figures, feſtoons of flowers, &c. in full relief, in bronze gilt; in the front and ſides are oval plaques of porcelain; the whole ſurmounted by a mirror in a frame of carved and gilt wood. The top of the cabinet is compoſed of inlaid marbles. Modern Engliſh. Made for the Paris Exhibition of 1855, by Meſſrs. Jackſon and Graham, from the deſign of M. Eugène Prignot. H. 13 ft. 6 in., L. 8 ft., W. 2 ft. 8 in. Bought, 1,200*l.*

The upper part is a looking-glaſs, the lower a cabinet or preſs. The upper part is encloſed in a profuſely ornamented frame of carved wood, gilt. Its ſides are formed by two baluſter-ſhaped columns, with two others on the flanks. Each pair is joined in the centre by a ſcutcheon or ſconce holding branches for lights. They ſtand on ſquare baſes, flat in front, but ſpreading out on their ſides; wreaths of carved foliage cover theſe baſes, and in the centre is a group of muſical inſtruments; and there is a tablet covered with wreaths in the centre of the bottom of the frame, to balance the richneſs of theſe ſides. The top of the frame is a ſolid contracting canopy front, curving inwards on its ſides. Theſe ſides are ſupported by carved female figures, and two carved boys ſit on the top. Vandykes or notches, with turrets in the top moulding, further carry out the idea of the tent or canopy front. The top of the glaſs mounts to a ſemi-circle, with broken reverſed curves deſcending each ſide. In the ſpandrils left by this configuration in the canopied frame-work hang garlands of foliage. The lower part is a cabinet proper. It is in three doors or diviſions, the centre the wideſt. The general material is roſewood, with tulip-wood borders. The top is of inlaid marble, ſunk below the wood frame mouldings. Each ſide of the central door, and on the back flanks, are caryatides, or female ſupporting figures holding the attributes of muſic. The corners form round brackets, and theſe are ſupported by kneeling cupids holding candelabra ſtems on their heads. All theſe are ſolid caſtings, chiſelled and gilt, and the modelling and general deſign are correctly conceived and well followed out. The front door panel is brought out an inch or ſo with a pedimental top, and contains an oval plaque of porcelain with a female figure, painted with the morbidezza of the modern French por-

Digitized by Google

celain painters. It is mounted in maſſive caſt and chiſelled ormolu framework, with rich decorations of foliage branching from it. Similarly the ſide doors and end panels have oval plaques, with cupids in the ſame ſtyle, and metal mounts and decorations of a like kind. The cornice above the doors, the plinth below, and the baſes which are cut into ſhapes, and round turned low legs or feet, are all decorated with mounts of chiſelled ormolu. The proportion of the ſurface of the whole ſo covered, taking the figures into account, exceeds that of the wood, ſo that the general effect of the whole is rather of a gilt than a wooden piece of furniture. Its general ſplendour, and diſplay of ſuperabundant ornament, mark its origin as a ſhow-piece for one of our great Exhibitions—a diſplay of ſkill in more branches than one of cabinet-making and metallurgy. It muſt not, therefore, be judged as one would judge of a piece made for domeſtic uſe. Taken to pieces, its various parts are carefully deſigned and executed. Its character is the extreme of ſhowy French taſte, bordering on the gaudy, but the workmanſhip is conſiſtent throughout. The porcelain enamels were painted by Mr. Grey, a ſtudent of the Department, and of the workſhop of Mr. Minton, of Stoke-on-Trent. The general cabinet-makers' work, as in all the work produced by the manufacturers who made it, may paſs as a model of modern workmanſhip.

548. '68.

CABINET. Satin wood. In the ſtyle of the deſigns of the Adams, later 18th century. With marquetry of coloured woods, gilt mouldings, and Wedgwood ware tablets. Executed for the Paris Exhibition, 1867, by Meſſrs. Wright and Mansfield. Modern Engliſh. H. 11 ft. 8 in., L. 7 ft. 9 in., W. 2 ft. 3 in. Bought, 800*l.*

This is a revival of the ſatin wood furniture of the laſt century, of which excellent ſpecimens, in the form of drawers, tables, book-ſhelf cabinets, are ſtill to be met with, and of which No. 636. '70, p. 48, is a characteriſtic example. Theſe old-faſhioned pieces are often ſhaped curiouſly: the lower cupboards circular, the ſhelves arched. This cabinet is made in the form of a ſemi-architectural front, with interrupted pediment top, having a vaſe in the centre, a cornice, and four ſupporting flat pilaſters. Theſe are fluted and partially filled in with beads, &c., gilt. They end in panels, and ſtand on a plinth. Four female ſphinxes ſitting, and with wings ſtretching back to the pilaſter

Digitized by Google

panels, connect them with ram-headed and footed trapezophora, or supports, below. The carved sphinxes and the supports are all gilt. The front is thus divided into three. The centre is double the width of the sides and, in the upper portion, forms one square-panelled door, with a sort of base or horizontal panel below. An oval medallion of Wedgwood ware, within delicately carved mouldings forms the core of the ornament. It is fancifully surrounded by an inlaid wreath in coloured woods, held up by a ribbon tie, and connected with a suspended arabesque wreath or chain, which is near the outside mouldings of the panel. Medallions on black of Mars and Venus, musical instruments, &c. tied with ribbons, linen scarves and other light work, hang in festoons. From the bottom of this centre panel a carved and gilt lion's head upholds, by a linen scarf, an architectural tablet in the horizontal base panel. This tablet contains a Wedgwood plaque, and is surrounded by carved and gilt acanthus volutes that fill the panel and lap over its mouldings. The whole centre panel is surrounded by a square moulding in the form of the architectural picture-frames of James II.'s time, having projecting corners beyond the side lines. The lower centre panels or door fronts are oval within a square, and contain tablets, horizontal in form, with gilt raised frames, and inlaid hanging wreaths.

The carved parts are gilt, including the mouldings of the panels, the sphinxes, supports, pilaster flutings, caps, &c. There is nothing about the carving that could be called artistic. The sphinxes are heavily designed. These parts, like the overlapping mouldings, strings of beads, &c., are appliqués. They are without structural unity with the body of the piece. The marquetry is of coloured woods, sage green being predominant. A border of tulip-wood (red), with delicate black lines each side, marks out the larger panels and divisions, and graceful lines of green, twining into rectangular frets at the angles, give other marking lines within this tulip-wood border. Green of the same hue forms the ground of the cameo plaques, of which the largest is not above 1 foot in its greatest diameter.

In critically examining this style, the number of appliqué parts, and the way in which plaques, relieved by salient-moulded borders from the background, are yet upheld by rings and wreaths of inlay, will strike the observer. The natural question will arise, why an ornament in actual relief represented as *hanging* is not upheld by, or hung to, ornaments in actual relief; and why the inlaid wreaths should not have the medallions they are made, in the system of decoration, to support also in inlay. The period of which a design is here reproduced was in many respects barren of good invention. The Adam brothers vivified it with much admirable design in architecture, furniture, and

Digitized by Google

plate, of which latter a ſpecimen (No. 55. '65 amongſt the Engliſh plate) may be ſeen in the Muſeum. The diſcoveries in Italy about that time helped to ſpread in France and England a revived taſte for arabeſque decoration; and this mixture of painting and relief, freſco and ſtucco work, ſo common amongſt the old work, ſuggeſted the combinations we here ſee.

The whole of the workmanſhip of the cabinet is excellent; not a line or joint will be found out of its place in the ſurface work, and the mitres, door-joints, &c. are models of the cabinet-makers' ſkill.

156. '64.

CABINET. Carved oak, in three ſtages, ſupported by two tiers of Ionic columns: on the panels, female figures between trees. Above is a frieze of carved work. Flemiſh. 17th century. H. 7 ft. 7 in., L. 5 ft. 1½ in., W. 2 ft.

This is a common form of Flemiſh preſſes or wardrobe cabinets of its period, 17th century. They are often met with, and one deſcription will ſerve for all. The general outlines are marked out by columns, friezes, cornices, and other architectonic characteriſtics. This claſs of furniture is, nevertheleſs, hardly to be claſſed with thoſe of which the deſigns are abſolutely imitative of architecture, reſulting in a ſomewhat pompous multiplication of ſmall parts, with endleſs mitres of tiny mouldings, columns, baluſtrades, and the like. Theſe Flemiſh wardrobes are ſenſible in form, and the various cupboards and drawers are large enough to be thoroughly uſeful for the kind of room in which they are likely to be placed, viz. a large hall or gallery requiring few pieces of furniture of any kind, but thoſe few effective from their ſize and convenience.

This cabinet is in three ſtages, with a bold projecting cornice top, and a horizontal baſe of two drawers, the fronts having bold running foliated ſcroll-work, carved in relief. It is lifted from the ground on black balls, ſometimes theſe ſtand on claw feet, but the balls are the moſt effective. Three Ionic columns, in full relief—ſtarting from brackets (ornamented with lion maſks) which divide the baſe, and with their flutings filled with fine carving—form the perpendicular lines of diviſion. Above the baſe, and divided by theſe columns, are cupboard doors, with two panels each, one above the other. The mouldings round theſe are ſlight. Above theſe doors and columns runs

Digitized by Google

a broad carved horizontal moulding. Smaller columns divide the upper ſtage into two cupboards with one panel to each door and theſe, which are brought forward on carved bands with ſlight mouldings on their inner edges, are filled with carving of female figures with trees. Theſe are ſimply but well deſigned, and though the general arrangements of the work are of renaiſſance character, the carvings retain ſomething of mediæval modeſty in outline. The doors open and carry the columns with them, theſe being divided below the cap and above the baſe by a ring of ebony, to hide the join. The top projects in a bold cornice, ornamented with ſcroll-work and figures in moderate relief.

This cornice is no leſs than 14½ inches in depth: viz. 6 inches of projecting moulds above, 6 of carved flat (ſlightly convex), and 2½ of lower carved moulding. The carved work being in foreign oak, leſs cloſe and ſmooth than our own Engliſh wood, is neceſſarily free and bold, but always well conceived and deſigned. With the broad large conſtructing members of ſuch furniture, its general form is diſcerned at any diſtance. On cloſer inſpection theſe bold ſurfaces are found elaborately carved, but never to ſuch depth as to quarrel with the general character of the various members, which thus retain the bigneſs, breadth of ſurface, and direction of moulded line, which are intended to ſtrike the eye in the firſt inſtance.

772. '65.

CABINET or Preſs. Walnut wood; the panels inlaid with marquetry, the upper diviſion ſupported by terminal ſtatuettes in full relief, and the pediment ſurmounted by a pelican in her piety. French. About 1550–60. Probably by Bachelier of Toulouse. H. 7 ft. 10 in., L. 3 ft. 8 in., W. 1 ft. 10 in. Bought (Soulages Coll.), 200*l.*

This cabinet is in two ſtages. The upper recedes nearly 8 inches from the top of the lower. It has ſide off-ſets which give it a richer outline than mere upright mouldings, and the diminution of width and depth gives a lightneſs and elegance to what is, in fact, a large piece of furniture, which is worth careful obſervation. The lower part forms a cupboard, with a pair of drawers over it. It is lifted from the ground by broad horizontal mouldings, an upper with a cavetto, and a light but protruding member below. This is the wideſt meaſure of the whole piece, and ſerves to give a gradation to the other portions and their width, as they riſe. It reſts on ſtout claw feet at each corner. The cupboard

Digitized by Google

doors are panelled. The outer mouldings of the panels project, and are cut into ſmall egg-and-tongue on their inner ſide, and die down in ſtrings on the outer, all four ſides alike. A ſhallow, broad, hollow and fine inner ſtring, completes this moulding. Inſide is an inch of black-coloured wood, and within the panels are delicate flowers in marquetry. The ſide framing-piece and the drawer fronts are ſimilarly inlaid, and a maſk and brackets ſupport a top or table, moulded on the upper and under edges. Two ſmall drawers and two narrow cupboard doors, like the lower in decoration, form the front of the top portion. A wide ſide margin of 3 inches ſurrounds the doors, and a projecting moulded cornice ſpreads above. This is ſupported by groteſque human-headed terminal figures, and bunches of flowers on the two front ſides and on the flanks. Their bodies bulge outwards in the centre and recede again ſo as to fall in, bracket-ſhaped, where the upper doors end, and a horizontal parcel of ſtrings keeps the whole together. They deſcend in a claw foot ſpreading on the table of the lower cupboard. The top piece under the cornice is fronted with arabeſques in relief connecting the bunches on the heads of the figures, and a tablet with marble inlay forms the centre. Above the cornice two human-headed winged dragons, with arabeſques, ſtrapwork, &c. form a pierced pedimental compoſition, with a pelican feeding her young from her own breaſt above them. This is on the front, not on the back edge of the preſs. This piece is attributed to Bachelier of Toulouſe.

For compoſition of outline, and well proportioned and judiciouſly arranged mouldings, this may be taken as the type piece at preſent in the Muſeum collections, of its own date and deſcription.

2573. '56.

CABINET. Walnut wood. French. About 1560. H. 4 ft. 9 in., L. 3 ft. 3 in., W. 1 ft. 6 in. Bought, 14*l.* 8*s.*

It conſiſts of two parts, a cupboard and a table or ſtand, connected by ſupports to a ſquare baſe. The cupboard, the moſt ſhowy portion, is divided into its two door panels by terminal groteſque figures, and theſe ſupport an architectonic cornice. The panels form two ſquares, and are good ſpecimens of decoration of this kind. The chief moulding round them is a bold convex band or framework, carved, but not ſo deeply as to break up its breadth (an inch and a half). In the centres are carved compoſitions, with groteſque winged figures and maſks. One of theſe panels, on being preſſed, ſlips back into a groove in which

Digitized by Google

it is ſlid ſideways far enough to ſhow the key-hole. The two drawer fronts form oblong panels, correſponding to the ſquare ones of the doors above. The back of the open lower part is panelled ſimply. The legs are ſquare piers or pillars, with carved caps and ſides.

This is an inſtance of ſimple and effective deſign of a furniture kind rather than of an architectural kind, and as ſuch ſhould be noted. It will be ſeen, by a glance at the South Kenſington collection, how few deſigners are independent of abſolute imitation of architecture without falling into ſome extravagance or other. In this particular piece, the carving is all that is required, though it is not that of an artiſt of any pretenſion.

2790. '56.

CABINET. Carved walnut wood, with walnut fronts; the panels carved with emblematic devices. French. Dated 1577. H. 6 ft. 9 in., L. 4 ft. 5½ in., W. 1 ft. 11 in. Bought, 20*l.*

This piece is unlike thoſe generally met with and made in the northern and central towns of France. It conſiſts of a double ſet of cupboards and an open unbacked ſtand or lower part. The upper door panels are nearly double the depth of the lower. They ſtand backwards ſome inches. The ſupports are two pierced pieces of ſtrapwork in front and two ſquare baluſters behind. They are on a plain baſe. The door panels are boards without mouldings, but are enriched with ſtrapwork, birds, and arabeſques in relief. Each panel has a ſcutcheon in its centre. On one is the device of the dolphin and anchor, with the legend round it, "SEMPER FESTINA LENTE," and the date 1577. The left hand ſcutcheon is charged with the flaming vaſes and drops of the armorial bearings of René de Provence, and the motto or legend "PROBASTI ET COGNOVISTI ME."[1] In the centre, between the doors, and on the ſides, are terminal figures, human-headed, with two faces "regardant," looking back at each other. Theſe end in ſcrolls in high relief. On the central terminal figure is a ſhield charged with a mountain, in baſe, a creſcent and three ſtars above, and a cypher, containing the letters A. D. S. The lower door panels are decorated with maſks

[1] Inſide the right-hand door we read, written in ink: "TV ES REFVGIVM MEVM A TRIBVLATIOne quæ circumdedit me; exaltatio mea erue me a circumdantibus me;" and below—"Car joy en mon eſpore ſeignieur tu m'exauſeras;" and below that—"Donne moy à cognoiſtre la vie eternelle je chemineray, car jay eſtimé mon affection." We cannot conſider this writing as earlier than the 17th century.

Digitized by Google

CXLVIII.

Plate by MM. Gaboyn.

Digitized by Google

Digitized by Google

and ſtrapwork. The work is much as it was left two centuries ago, and has preſerved the look of age generally loſt under inceſſant rubbings, and coats of wax, if not of varniſh. The wood has an appearance much lighter than that of walnut. The date is fortunately preſerved, but the armorial inſignia upon the doors leave us in ſome doubt of its origin, the monogram being taken to indicate it as made for Aldus, the printer. Aldus Manutius, however, died in 1574 or 5, and his ſon, who never lived in France, in 1597.

2787. '56.

CABINET. Carved walnut wood; ſculptured in relie with arabeſques, maſks, and ſphinxes. 16th century. French or Flemiſh. H. 3 ft. 3 in., L. 2 ft. 2 in., W. 1 ft. 2 in. Bought, 6*l.*

This is a ſpecimen of the ſmall moveable cabinets or receptacles that can be put on a table or ſideboard and are convenient for containing collections of ſmall objects. It conſiſts of one door panel, with ſide frame pieces, having pilaſter caps above, and all finiſhed by a baſe moulding from ſide to ſide below.

The door is a panel framed with moulded rails mitred at the corners. The mouldings are in two ſeries and ſtand out from the ſurface. The external ſeries conſiſt of an ogee with delicate fillets having an ovalo on the outſide of the group. It is divided by a flat band from a finer ſet with ſimilar parts on a ſmaller ſcale; the total width of the mouldings is 2 inches. The carving of the panel is in ſlight relief on a ſunk ground; two female headed ſphinxes, of which the tails are knotted and the wings croſſed and erected ſo as to ſupport flat pedeſtals, on which ſtands an eagle with wings diſplayed and holding a delicate feſtoon in its beak. On the fronts of theſe ſlabs or pedeſtals are delicate arabeſques inlaid in white wood.

The ſides have arabeſques in relief carved on them. The pilaſter caps are ſupported by well carved cherub heads with feſtoons or cornucopia projections deſcending as undercut brackets below. There riſes above the top a ſort of pediment-ſhaped board, with groteſque arabeſque relief work, to finiſh the top. Along the top or cornice piece of the frame are arabeſque marquetry inlays of white wood, of the utmoſt delicacy of execution.

Digitized by Google

7220. '69.

CABINET. Carved wood. In two ſtages: the lower panels contain armorial ſhields, the upper female allegorical figures; the whole ſurmounted by a lofty creſt, with ſemicircular niche in the centre, flanked by ſea horſes, and crowned by a ſpread eagle. French. H. 8 ft., L. 3 ft. 8 in., W. 1 ft. 10 in. Bought (Soulages Coll.), 60*l.*

This piece of furniture is at preſent in the Departmental Muſeum at Edinburgh.

2426. '56.

CABINET. Carved walnut. French work, reſtored. H. 7 ft. 6 in., L. 4 ft., W. 1 ft. 8 in. Bought, 8*l.* 10*s.*

The general framework of this cabinet and the carved terminal figures are modern. There are, however, two panels to the upper cupboard and two to the lower of old workmanſhip, forming the four doors, well worth careful examination. The two upper contain three panels, or rather a centre and two narrow carved ſubjects above and below. The central ſubjects are female figures nude, but holding flying ſcarves, and having cornucopiæ of flowers in one hand and branches in the other. They are the ſame, or nearly the identical deſign, each of the other, reverſing the hands, &c. Theſe repreſent Spring. Above are two recumbent female figures, nude, and below two ſpirited female ſphinxes with ſpread wings, very well compoſed, and full of life. On the lower panels are two draped female figures, repreſenting Fortitude and Temperance, Fortitude bearing the column. The two upper panels are in the beſt ſtyle of the period of Francis I., while the lower are perhaps twenty years later. The deſign of the figures is correct. We may compare with this the carvings in a cabinet of M. Fourdinois, exhibited in Paris in 1855 in the Univerſal International Exhibition, the deſign being very ſimilar. It is numbered 2692. '56.

Digitized by Google

1651. '56.

CABINET. Ebony; carved with mythological ſubjects, and poliſhed. French or Dutch. About 1650. H. 6 ft. 4 in., L. 5 ft. 9 in., W. 2 ft. Bought, 132*l.*

This effective piece conſiſts of a broad upper part, containing drawers encloſed by doors, on a ſtand of twiſted legs. It is worthy of examination, both as a ſpecimen of deſign and workmanſhip. The cornice over the doors, and the framework of the ſtand which, with the doors, make up the entire front, are carved with floriated ornament, but in very ſlight relief, giving great delicacy to the work. As it is in hard wood the modelling is carefully made out, and can be perfectly ſeen and appreciated, the ſurfaces being ſlightly poliſhed. The doors are divided geometrically into central panels, with the intervening ſpaces ſubdivided, ſuggeſting the parterres of the old gardens of Holland and Belgium. The central panels contain bas-reliefs of Aurora on one ſide, and Heſperus on the other. The mouldings are waved by machinery, in fine fillet lines, the whole moulding keeping the quiet character of the work by its ſlight projection. The inſides of the doors have a central panel of geometric ſhape, with foliage ornament inciſed only in ſlight lines on the ſurrounding flat. The panels contain bas-reliefs: on one ſide Diana, in conventional claſſic coſtume crowned, with her maidens round her, and a prieſt and acolyte holding a torch before the kneeling figure which repreſents Endymion. Below is written the name in French—*L'Endimion.* The compoſition on the other panel repreſents an army with warriors in claſſic armour. In front is a tree, and a youth kneeling and digging at the root. Theſe refer to the tragical fate of Iphigenia, ſacrificed by her father Agamemnon, who had ſhown too little reſpect to the ſtags of the goddeſs, and had to ſacrifice his daughter to her to appeaſe her wrath. In the upper panels of the outſide ſhe is ſeen bound by prieſteſſes of that goddeſs. The army is that of the warrior king, and the prieſts are ordering wood to be hewn for the ſacrificial pile. Oreſtes and his friend Pylades are ſhown in ſearch of Iphigenia, ſiſter to Oreſtes, who was condemned to death for impiety, his friend refuſing to be ſeparated from him even in his diſmal fate. The action of the ſtory on all theſe carvings is crowded and disjointed alternately, to ſuit the fancy of the deſigner. The inner arrangement conſiſts of an architectural atrium or hall in the centre, with receſſes fronted by an ivory baluſtrade. The receſſes have two pieces of looking-glaſs ſet on the ſlant, meeting in the centre diviſion in the form of a V. This arrangement reflects the baluſtrade and imitation pavement in ivory and ebony, and gives the

Digitized by Google

appearance of extent and multiplication to theſe members, and the ſlant of the glaſſes is ſo laid as to make them appear arranged continuouſly on each ſide in architectural order. The flat members of this architectonic compoſition are decorated with ivory inlay, and open in various ways ſhowing, under baſes or behind cornices, nicely hidden, ſecret drawers and receptacles. On the doors that encloſe this hall are bas-reliefs of Apollo and the python, Diana and a dog. Round this central ingenious contrivance of a pigeon-hole are ſet twelve drawers, with the twelve months indicated by ſpirited carvings in relief. In one a farmer or paterfamilias is warming his hands over his hearth; in another ſupping; in another there is a landſcape, with a pond and ſkaters on the ice; in another woodcutters in the foreſt. Theſe indicate the three winter months. The ſpring is indicated by repreſentations of hedging and ditching, ſowing and ploughing; ſheep-ſhearing, hay-making, and a cavalier playing the lute to a lady in the landſcape, ſtand for ſummer. The vintage and harveſt, boar-hunting, pig-killing, or preparing the winter ſtores of food, complete the ſeries. Theſe ſculptures are in ſlight relief, very delicately modelled, and deſigned with ſpirit and a genuine feeling for the every-day ſcenes of common life, and the humour and the ſerious meaning to be obſerved amongſt them. They are uſeful as ſuggeſtions for the modern artiſt who wiſhes to decorate houſehold furniture or room ornament with ſubjects which will continue at all times to be of general intereſt, and are capable of being ſeen and deſigned under endleſs varieties and inexhauſtible combinations. The claſſic ſubjects, ſuch as Apollo, Diana, and the other compoſitions of the doors, ſeem all to allude to the chaſe, the morning rides, the ſportſman's maſtery of his craft. The word *l'Endimion* would ſeem to indicate that the cabinet was of French manufacture, while the material (ebony), the repreſentation of ſkating as one of the indications of winter, and a general bigneſs in the figures deſigned, point rather to Holland. French was much uſed in the court of the Stadholder at the end of the 17th century, and French workmen and deſigners, *e.g.* Daniel Marot, were often employed. The Dutch deſigners, however, of that day, were ſecond to none of their contemporaries, and we ſhall probably be ſafe in aſſigning this piece of furniture to a mixed nationality. The unoſtentatious and refined beauty of the art ſhown on the whole ſurface—the quiet character of the general form, wide but not too projecting, light with its twiſted legs, without looking weak—are in complete keeping. It would be difficult to ſelect, in the Muſeum collection, a model of its claſs better ſuited for imitation.

Digitized by Google

CABINET.

Italian or French, XVII. Century.

1651. '56.

Digitized by Google

Digitized by Google

2692. '56.

CABINET. Carved walnut wood, in the ſtyle of the renaiſſance, containing a cupboard above, a pair of drawers in the centre, and a cupboard below. Modern French (Fourdinois, Paris). H. 9 ft. 9 in., L. 4 ft. 2 in., W. 2 ft. Bought (Paris Exhibition, 1855), 320*l.*

Two female caryatides are carved on the ſides, in high relief. They ſtand on a baſe, and ornamental baluſter columns continue up above their heads. The top riſes into an interrupted arched pediment, and a carved vaſe with flowers forms the centre. The bracket on which this ſtands is compoſed of pierced arabeſque curves. Theſe lap over the carved cornice above the upper compartment, and ſo take off from its mere architectural character. The doors of the upper part are profuſely carved with arabeſques. The centre has a decorated candelabrum and two ſunk oval panels on the doors as the principal points of this part of the compoſition. Apollo with the attributes of Hercules and Vulcan fills one, Venus and Cupid the other with acceſſories, one of which is a vaſe covered with delicate figure-ornament in the flatteſt relief. Cupids, with attributes of muſic and drawing in ſmall niches, ſurrounded by rich arabeſques in high relief, ornament the lower doors. The ends are panels of flat ſtrapwork. We may note how delicately the broad ſurfaces and the main lines of moulding are carved, ſo as not to deſtroy the general effect of lines and ſurfaces, into which the deſign is divided, by cutting them up with deep ſinkings or high relief.

721. '69.

CABINET. Ebony; ornamented with medallion groups, ſtatuettes, and foliage, in ſolid inlay of various woods, chiefly box and pear. Modern French. The work of Meſſrs. Fourdinois. Specially recommended by the Commiſſion for ſelection of purchaſes from the Paris Exhibition. H. 8 ft. 2 in., W. 5 ft. 1 in. Bought (Paris Exhibition, 1867), 2,750*l.*

This cabinet may be noticed as the lateſt ſpecimen of ſumptuous French furniture in the Departmental Collection. It was made for the Univerſal Exhibition in Paris in 1867—the laſt, perhaps, of ſuch international gatherings that the preſent generation will ſee in ſo large

Digitized by Google

and unreſtrained a form. The form of the whole piece is a preſs, on arched ſupports. Eight columns, arched over in two groups with four arches each, act as legs, and on this ſtands the cabinet or preſs, in three diviſions. The foundation of the material is ebony. The pillar ſupports ſtand on a plinth decorated with inlaid wood in ſtrapwork, and pieces of lapis and green and red marbles, &c., as centres. The back of the lower part is laid out in ornamental panels. That in the centre, within a ſquare moulded, contains a medallion left for the arms or monogram of a purchaſer. Below this we read, as we ſhould be glad to do in all caſes, the maker's name—HENRI FOURDINOIS, 1867.

The ſide panels have inlaid medallions repreſenting, in profile heads, Poetry and Painting. The eight columns have inlaid fluting lines, with inlaid wreath-work of a very delicate kind on the lower portion. The group of four columns is covered with four arches, of which, again, the various mouldings are all inlaid. The work is in the ſomewhat loaded arabeſque ſtyle of the Francis I. or Henry II. period ſoftened with modern luxuriance. The arches have an ornamental key-piece, and in the ſpandrils are figures of boys holding linen wreaths or ſcarves hanging from the key of the arch. This compoſition is of courſe repeated, and the centre—a ſort of drawer front, though there is not any drawer behind it—is decorated with a medallion head of Apollo with rays. Arabeſque acanthus leaves occupy this panel on either ſide of the medallion.

The upper portion, or preſs, ſtands on this framework, and is arranged in a central and two ſide diviſions. The central is a ſquare panel, of which the two top corners are taken out, and form ſtarting-points for wreaths of foliage which hang outſide (in the Louis XV. faſhion) of the panel mouldings, and meet in a central ſatyr maſk. The two ſide diviſions correſpond in width to the arched groups of ſupports below. They are regular architectural Renaiſſance doorway panels, with terminal columnar figures raiſed on baſes and ſurbaſes, with caps, and correſponding upper members above them, which fall into a broad general architrave, with cornices, &c. over all. Each of theſe doorways is topped by a circular pediment, and in the panel formed by it and the architrave brackets below it, are two ſitting and draped figures—Painting on one ſide, Architecture on the other. Theſe are deſigned with the utmoſt care; the draperies are abundant and graceful; the acceſſories—books, palettes, or architectural drawing implements, compaſſes, &c.—well compoſed.

In the central panel of each of theſe compartments we have, on the right ſide, Ceres, on the left Neptune—the earth and the ſea. The columns are caryatides with female figures, and theſe repreſent the quarters of the globe; Europe and Aſia on the right, America and

Digitized by Google

Africa on the left. They are carved in boxwood, and worked and modelled with ſkill and completeneſs. Ceres, the emblem of the gifts of the earth, is placed between Europe and Aſia on the right; while Neptune, the type of the dominion of the ſea, is placed between America and Africa on the left. Theſe figures are within medallions, and the ſpace round filled in with inlaid arabeſques. The central panel is alſo richly decorated with a deſign, in inlay of wood. The deſign repreſents the Temple of Peace—a ſemicircle of open arches, with a platform and ſteps in front. On this ſits on a throne Peace :—a female figure, with olive-branch, cornucopia, &c., and trophies of arms lying deſpiſed at her feet. Round her are grouped other nude female figures, repreſenting Europe, Aſia holding Egypt a youth, Africa, and America beſide of whom is a red Indian retreating. Theſe figures are like the others in the panels and ſpandrils, inlaid in ſolid boxwood, finiſhed up to nature with all the ſoftneſs of modern French deſign, and the wood brought to the fineſt ſurface. Over theſe three panels runs an architrave divided by various brackets, and decorated with arabeſque acanthus work. The centre is topped by a pedimental niche or ſhrine, with ſide columns, and volute bracket buttreſſes on the two ſides. In this ſtands an image of Minerva. The figure partly ſtands forward on a protruding bracket, below which is a helmet. All parts of the inlay are finiſhed to the utmoſt nicety, and though inlaid in the block, they are in relief ſtill.

This cabinet ſhould be noticed for other reaſons. It is an example of a new method of inlaying wood or marquetry. The woods, as will be ſeen by obſerving ſome pieces kept for examination in the caſe containing the cabinet, are not veneered in the thin ſlices uſual in marquetry work, but "inlaid" in the true ſenſe, being inſerted bodily, and interlaced with the ebony which forms the ground in a ſolid conſtruction. The figures, arabeſques, or other deſigns with which the panels and other parts are enriched, are ſunk in, as in pietra dura patterns. What remains above is afterwards finiſhed off with care, but the actual outline has to be found and carried back to a ſufficient depth to allow of its ſerving as a tenon to the junction of the woods. On examination it will be apparent that no extra wood remains outſide the outlines of the various figures, nor are the tenons ſmaller than the outline, ſo as to allow the figures to be worked on the ſurface, as if it were applied or glued on (excepting a mortice piece). The decorations have been cut out in outline, and ſo inſerted, and only the more delicate ſurfaces left for ſubſequent finiſhing.

The general outlines of the compoſition—ſuch as columns, panels, mouldings, and the like—are moſtly richly cut in relief or inlaid. In ſuch

Digitized by Google

caſes it is of importance that theſe bold dividing lines, bands, or members, ſhould ſtrike the eye from all diſtances, as dividing or conſtructing members. If decorations are laid on theſe, it is always at the riſk of ſo cutting up the ſurfaces of the cavettoes, beads, or other moulded ſhapes, as to deſtroy their broad character. It will be noticed that in the inſtance of this cabinet all mouldings, &c., which are ornamented with cutting or inlay, have this ſo fine and delicate, or ſo flat in treatment as in no way to cut up theſe mouldings or diviſions, which are meant to carry the eye from firſt to laſt in a certain given direction.

The woods employed are box, lime, holly, pear, walnut, mahogany (unſtained). Theſe woods are all more or leſs varieties of tawny, cold, ochrous yellows, or "leather colours." They are artiſtically compoſed and interlaced. Poſitive black is provided in the ebony baſe, and ſmall inlaid plaques of lapis lazuli, verde antique, and red ſiena marble, are added, to give point to the whole. The interior has nothing needing ſpecial deſcription.

This piece was prepared, at great coſt, for the Univerſal Exhibition at Paris in 1867. It is not to be ſuppoſed that ſuch coſtly productions can enter generally into commerce. It was conſidered worthy of ſpecial recompenſe by the juries on the occaſion of the awards being made. Meſſrs. Hilaire and Paſti were the principal deſigners of the figure portions, and Neviller was the artiſt of the arabeſques and other ſubordinate decorations. It is ſaid to have taken ſix years to bring it to completion. The workmanſhip is not equal to the excellence of the deſign. It is intereſting as a revival of old or invention of a new method of wood manufacture; but a careful examination of details will ſhow that this very difficult achievement has not, in all the joints and fitments, the accuracy that may be found in the fine ſpecimens of workmanſhip both in France and England, amongſt modern as well as old examples.

43. '70.

CABINET, or Cupboard. Oak, with two doors; the front carved with receſſed panels, repreſenting window tracery; iron locks, with key and hinges. German. 15th century. H. 4 ft. $2\frac{3}{4}$ in., L. 3 ft., W. 19 in. Bought, 20*l.*

The conſtruction of this piece of furniture is original, though it has been a good deal repaired. Like the large cupboard, No. 497. '68, it is very ſimple in make, being, in fact, only made up of ſides, back, and narrow planks in front, right, and left, with doors in the middle. The

Digitized by Google

doors are divided one above the other, giving acceſs to two ſhelves or receſſes. The top, bottom, and central ſhelf, form the bond-pieces by which the ends and ſides are connected. If we add that the bottom ſhelf is ſome inches from the ground, the front and the end boards ſhaped out to give character, we have the whole cabinet or cupboard before us. In this inſtance the front is decorated as follows:—The doors being hinged on one of the front flanking boards, and faſtening on the other, are cut into panels filled with neatly cut window tracery, ſunk in the wood. Some of theſe panels are roſette ſhaped, inſide a ſquare; ſome arch-headed, within the ſquare. The flank on each ſide has a panel cut to correſpond with the door. Thus the upper and lower doors with their panels, and thoſe on each ſide, enrich the ſimple front with two broad horizontal bands of tracery,—ſimple but effective for the character of work. The other decorations are to be looked for in the locks, hinges, &c. Theſe are placed outſide. The hinges are deep, and have long ſtraps, with beaten roſette ends, running right and left from top and bottom of each hinge. The lock plates, key-hole ſcutcheons, and an outſide iron bolt to each door, are ornamental iron, as are the nail heads. They have never been gilt, as we ſee in the outſide Spaniſh ironwork; but they are effective as they are, belonging to an age in which there was no concealment of the machinery of conſtruction; and theſe being looked on as neceſſities, it was decided generally to make them obvious to the eye, and as ornamental as poſſible.

497. '68.

CABINET or Preſs. Oakwood, carved, with lock, hinges, and clamps of wrought iron, in foliated pattern. German. 15th century. H. 6 ft. 8 in., L. 7 ft. 3 in., W. 1 ft. 11½ in. Bought, 32*l.* 5*s.*

An intereſting ſpecimen of carpentry, without cabinet-work or ſculpture. The top, baſe, and centre, are bars of oak chamfered, and the centre roughly cut with a rolled foliage pattern. Fillets are added to the top bar, to give it the character of a cornice, and the front of the baſe is hollowed three inches up, ſo as to give legs or feet at the angles. The doors are double, and are in two ſtages each, making four, and a central ſhelf and perpendicular diviſion divide the inſide into four. Planks up the centre and the ſides complete the ſtructural arrangement, and hold the doors, which hinge on them. Narrow ſtrips

Digitized by Google

of theſe are cut: the upper into ſunk flamboyant tracery, and the lower with foliage, which is helped out with colour. The doors are framed with mitred angles, and the inner edges moulded; the panels filled with flamboyant tracery. Bold hinges, with branching ornaments, and handſome lock plates, and ring handles alſo of beaten iron, form the only other decorations. The door cracks are protected by fillets nailed on the edges with ornamental iron nails. The ironwork is repouſſé, with lumps or knops, and the edges cut into foils or leaf-work. The ſimplicity of ſuch pieces of furniture makes them of value to the architect and builder, as ſuggeſtions for making cupboards or receſſes do the work of ornamental furniture. The ornaments, as iron hinges and plates, could be applied to the work of a village carpenter, and the carving is little more than ſinking the ground round ſimple patterns with the common mallet and chiſel.

4550. '58.

CABINET. Carved lime wood, with folding doors, and drawers inſide; the outer doors carved with claſſical heads in medallions, in the inſide two ſhields of arms; doors ornamented with floriated iron hinges. German. About 1500. H. 15 in., L. 3 ft., W. 13 in. Bought, 8*l.*

The length, as will be ſeen on reference to the meaſurement, makes this look more like a cheſt or coffer than a cabinet. It is an example of the tranſition from the uſe of the one piece of furniture to the other. The whole front opens. This front is in four panels, and each inner panel hinged to the outer, ſo that it opens with jointed doors. Neat long-ſtrap external hinges of rib iron, with foliated extremities, unite the doors to the ſides and the jointed halves. Each half door is ſunk into a panel with a circular medallion, with two male warriors' heads, and two female. The long necks, and criſp curling hair point to a German origin, unleſs the deſign could claim the authorſhip of Holbein, in this country. They reſemble in character the medallions of the Cæſars placed in Wolſey's time on the brickwork at Hampton Court, and the carved work of the ſtalls in King's College, Cambridge. It is probably the work of German artiſts in Weſtphalia. Internally we find two pigeon-hole doors with iron locks and hinges like the outer, and three tiny drawers each ſide. On the doors are two coats of arms. 1. Bearing three ſaltires. 2. Of two per

Digitized by Google

Digitized by Google

Digitized by Google

pale. i. In chief three trees, in baſe a falcon, hooded and jeſſed, on a ſtake. ii. A feſſe, embattled and counter-embattled. Theſe latter arms were thoſe of the Weſtphalian family of Lueſtorff.

8539. '63.

CABINET or Cheſt. Cheſtnut wood, in the form of a cheſt, inlaid with geometric patterns in light wood, the inſide fittings carved and gilt. German. About 1530. H. 1 ft. 9½ in., L. 3 ft. 10 in., W. 1 ft. 7 in. Bought, 45*l.*

The front flap falls down, and the top opens, with long ſtrap hinges. It has little drawers of all ſizes and ſhapes. The lower row has one wide and two ſquare drawers, deep. The upper rows are ſhallow, and the higheſt ſet back on three ſides, leaving a ſhelf or ſpace in front. The fronts of the drawers are decorated with moulded arabeſques cut out and appliqué on the ground, which is rough gilt. The wide drawers are decorated with ſix circular medallions of the Cæſars, in the ſame kind of work. This is a German example of the cheſt, not yet grown to a cabinet by the addition of legs, but there may have been a detached ſtand for it, now loſt.

2452. '56.

CABINET or Cupboard Front. Oak, overlaid with ornamented iron hinges, latches, and other decorative mountings. German. (Brought from Nuremberg.) About 1550. H. 3 ft. 9 in., W. 4 ft. 1 in. Bought, 10*l.*

It is to be regretted that this is a front only. As ſuch, however, it ſhould be careſully noticed, as we gather from it the ſtructure of the original receptacle of which it has formed a part. It will be ſeen that each of the four doors, into which the front is divided, has triple-jointed hinges and double faſtenings. The hinges have long ſtraps, decorated with floral ends and off-ſets. The door is hinged firſt, and opens half or whole, leaving a ſquare framework faſtened by a W-ſhaped ſpring clip in the centre. This gives acceſs to a ſhallow and ſmaller cupboard. But the whole of this receptacle, with its frame, moves out on opening the central clip, and gives acceſs to the deeper, more ſecret repoſitory behind. The four doors, with their light, triple-jointed hinges, four

Digitized by Google

faſtenings, pair of clip central faſtenings, angle-iron mounts to match the hinges, and a croſs-ſhaped central mount, form a rich diſpoſition of ironwork which gives its ornament to the cupboard, the wood having no joinery worth notice.

39. '70.

CABINET. Carved oak, with cupboard and drawer in the upper part, and open below; the panels decorated with openwork foliage, the locks and hinges of ſteel. Copied from the original, of Cologne work, of the 15th or 16th century. Modern German. H. 5 ft. 2 in., L. 3 ft. 5 in., W. 21 in. Bought, 12*l.*

40. '70.

CABINET. Carved oak, with cupboards and drawer; the panels carved with a repreſentation of the Annunciation, kneeling figures ſupporting ſhields, &c., or with openwork foliage; the locks and hinges of ſteel. Copied from the original, of Cologne work, of the 15th or 16th century. Modern German. H. 4 ft. 8¼ in., L. 3 ft. 7¼ in., W. 20¾ in. Bought, 12*l.*

We can only, from ſuch examples as theſe copies, form very general notions of the German Cologne art, ſo great in furniture work, in carved altar pieces, &c. It cannot be ſeen whether all this pierced and cut work is fairly the work of the chiſel.

5417. '59.

CABINET. Walnut wood, inlaid with marquetry of various woods. A frieze of cupids and ſcroll-work, with dolphins at either end, round the top. Italian. 15th century. H. 3 ft. 4 in., L. 3 ft. 11 in., W. 17¾ in. Bought, 30*l.*

A plain box or cheſt, externally without legs or ſupports, and its decoration is wholly confined to the inlay in white wood. This is a

Digitized by Google

bold compoſition of ſcroll arabeſque foliage and lines. Amongſt theſe are cupids partly helped out as to deſign by bold black etching, which is ſimply executed with the bruſh or reed pen and diſtemper black. This being thin, is partially abſorbed into the wood, and protected by the wax rubbed over afterwards to give it a poliſh. Except to boiling water, or ſpirit, this kind of coating is impervious, and will preſerve the ſurface it covers for long periods. It is more effective as to decoration than the lac poliſhes of later years, becauſe it does not introduce any thick and hard medium over the wood. But, of courſe, theſe latter are ſtill more preſervative, though they give a falſe gloſs to good woodwork.

308. '67.

CABINET, with falling front and drawers. Walnut wood, carved in low relief, with arabeſque ornament. Said to be the work of Jacopo di Canova. Italian. About 1520–50. H. 5 ft. 6 in., L. 3 ft. 9 in., W. 1 ft. 3 in. Bought, 200*l.*

The whole external form is a flat ſurface; the flap front, from which ſupports draw out, andthe drawer fronts, being all occupied with careful arabeſque carvings in relief. The upper portion or falling front is divided by delicate lines of moulding into panelled diviſions—a centre and border ſpaces; the dividing-rails and ſtiles are flat. The carving is diſpoſed evenly over the ſurfaces, and ſhows a ſtrong reſemblance to the pulpy leaf-work, and delicate life-like carvings of ſtalk and ſtem, that marks the work of the Mantovini in Venice, and ſtill more in the work of Jacopo Sanſovino in the portions of the ducal palace, the Library of St. Marks and other buildings that ſhow his hand at Venice. Few pieces of Italian furniture come down to us ſo complete and well preſerved, for this has been long in uſe; and few deſigns are ſo well ſuited to call out the energies and teſt the delicacy of hand of the carver. There is no effect got by adopting the ſhowy outlines of architectural ſtructure, and the plain wood is entirely indebted to the carving for any effect it may have. At the ſame time this is a piece of furniture, of which we find few ſpecimens, that loſes no ſpace, and makes no ſacrifice of the moſt abſolute convenience for ſalient effect.

7222. '60.

CABINET. Wood, inlaid with marquetry of ivory and coloured woods in geometrical deſigns. Italian. A

Digitized by Google

reſtoration. H. 5 ft., L. 3 ft. 2 in., W. 1 ft. 3½ in. Bought (Soulages Collection), 80*l.*

This piece, conſiſting of a flap front with drawers within and two doors below, is decorated with marquetry of the Certoſino work, ſmall geometric moſaic of Oriental deſign. There are four ſets of drawers within; pigeon-holes, with doors, occupy the ſpace of four of them. The work is a reſtoration by Ladouſſe and Son, at the deaf and dumb inſtitution of Toulouſe. A panel of the original piece is preſerved looſe inſide, to ſhow how exact the reſtoration is.

2785. '56.

CABINET. Roſewood, inlaid with ebony and ivory. Italian. About 1630. H. 17½ in., L. 3 ft. 2 in., W. 13½ in. Bought, 14*l.*

This is a ſmall moveable cabinet, for gems or coins. The centre is occupied by a niche, or doorway, with drawers in ſets on either ſide. The niche is ſurmounted by a little pediment with interrupted top, in the ſtyle of the 17th century. In the centre of theſe broken ſlopes is a plinth ſurmounted by a buſt of the original owner. He was a duke and marſhal, perhaps the Grand Duke of Parma (this would be Ranuccio Farneſe I.). We ſee his portrait on horſeback in ivory, in the niche. Between the baſes of the tiny columns that ſupport the arch, is his coat of arms, viz., that of the Farneſe, azure, ſemée of fleurs-de-lis. There are ſixteen drawer-fronts, opening in eight drawers. Theſe fronts have ebony panels inlaid with ivory in their centres, and the diviſions between the drawers are further inlaid with ivory. Theſe laſt inlays, like the portrait, are engraved.

7823. '61.

CABINET. Ebony, containing 13 drawers, inlaid with marquetry of coloured woods, and carved in low relief with various claſſical ſubjects. Italian. 17th century. H. 1 ft. 10½ in., L. 3 ft. 1¼ in., W. 1 ft. 2½ in. Bought, 10*l.*

The drawers have formed part of a large cabinet. The caſe containing them is of ſtained oak, not ebony, and is new. The drawer-fronts are inlaid with woods, coloured, and the colour further helped by

Digitized by Google

burning with a hot iron. Portions, ſuch as the figures, ſtand out in ſlight relief from the landſcape background. The figures are correctly deſigned. They repreſent Venus and Adonis, in ſeveral different compoſitions; Rhea Silvia, and the twin-brothers Romulus and Remus; Neptune in his car; and other mythical ſubjects.

317, 317*a*. '66.

CABINET. Ebony and other woods, inlaid with ivory; with falling front and inſide drawers. Indo-Portugueſe. 16th or 17th century. On a ſtand of inlaid walnut wood. 16th century. Cabinet, H. 14 in., L. 17¾ in., W. 11¾ in. Stand, H. 21 in. Bought, 14*l*. 4*s*. 2*d*.

This is an excellent example of the Goa, or Indian-Portugueſe work. It is ſmall, but of the neateſt and beſt workmanſhip. For the furniture of ſmall rooms, or for holding collections of ſmall objects required to be kept together, this is as uſeful a form and ſize as any receptacle could have, being eaſily moveable.

777. '65.

CABINET. Teak wood, inlaid with marquetry of ebony and ivory in pattern of interſecting circles; with ivory centres and ivory dots; the lock, handles, and angle-plates of gilt metal. Portugueſe, probably manufactured at Goa, India. Firſt half of 17th century. H. 4 ft. 10½ in., L. 4 ft. 4½ in. W. 2 ft. 1½ in. Bought, 66*l*.

Another of the ſpecimens of Portugueſe inlaid work, of an Oriental character. The upper part is divided off into three rows of four drawers, or twelve in all; ſome are double, extending to two fronts. The lower ſtand forms a ſort of table frame on four legs, having two drawers in the top of it and two deep drawers in the lower frame or baſe. The legs are cut out of the ſolid, from four-inch ſtuff. They are carved into groteſque figures, and have caps and baſes like columns. The top of this ſtand receives its upper part in a framed bed, into which it is fitted. The lock, ſcutcheons, and drawer handles, are of fine

Digitized by Google

metal work, braſs or latten, wrought; the ſcutcheons and plates are pierced with delicate ſcroll patterns, each ſet on an inlaid piece of ebony. There are ſeveral other cabinets more or leſs reſembling this ſpecimen, the legs being ſometimes plain ſquare pieces inlaid with lines of black, and leſs ſolid and ornate. The method of decoration and the ſtructure of the whole piece is generally the ſame. The reader will notice in this, as in the Certoſino work, how eſſentially Oriental both are in their general abſence of deſigns from nature, except of a conventional kind, and their love of geometric forms and combinations.

781, 781*a*. '65.

CABINET and Stand. Teak wood, inlaid with ebony and ivory, in pattern of ſcroll foliage and birds, Portugueſe, probably manufactured at Goa, India. H. 4 ft. 4 in., L. 2 ft. 1 in., W. 1 ft. 6 in. Bought, 11*l*.

Similar to the laſt (777. '65), but ſhowing the European influence of ſcrolls and conventional birds. The ſcroll work on the top contains a ſhield with arms.

782. 782*a*. '65.

CABINET and Stand. Teak and mahogany, inlaid with roſewood and mahogany in floriated ſcroll pattern; the mounts of cut braſs. Portugueſe. 17th century. H. 4 ft. 3 in., L. 3 ft. 5 in., W. 1 ft. 9 in. Bought, 15*l*.

The inlay is of good deſign. It is replaced, where any portions have been repaired, with black compoſition. The ſtand has two drawers. The legs are ſquare bars with inlaid lines, and end in flat volute feet. None of theſe cabinets have, or have ever had, flap fronts, as we ſhall ſee the Spaniſh cabinets have, that are of ſimilar form.

783. '65.

CABINET. Teak, inlaid with ebony and ivory in foliated pattern. Portugueſe. 17th century. H. 1 ft. 6 in., L. 3 ft. 10 in., W. 1 ft. 6 in. Bought, 15*l*.

Digitized by Google

1073. 1073*a*. '71.

CABINET. Walnut wood, in two parts, the upper with falling front, ornamented with pierced iron plates, the interior containing a central door of architectural deſign, concealing nine inner drawers, and twelve other drawers, the fronts of which are arcaded and decorated with raiſed ornament of ivory, panelled in Moreſque ſtyle, coloured and gilt after the manner known as "Vargueño" (from the village of Vargas, in the province of Toledo); the lock, handles, and clamps of wrought and pierced iron. The lower part, with a cupboard and two drawers, is carved with ſimilar forms. Spaniſh (Vargas). 16th century. Upper part, H. 2 ft. 2 in., L. 3 ft. 7 in., W. 17$\frac{3}{8}$ in. Lower part, H. 2 ft. 7$\frac{1}{4}$ in., L. 3 ft. 7$\frac{1}{2}$ in., W. 17$\frac{1}{2}$ in. Bought, 20*l*.

The upper portion of this curious cabinet is a plain box the front of which falls and reſts on pieces drawn out of the lower part. It is mounted with nine pierced arabeſque iron plates, in which a lion can be traced, and with raiſed borders which are faſtened down with red cloth by ornamental nails. The central plate is hexagonal and contains the lock ſcutcheon into which fits a heavy haſp with two loops. The haſp is decorated with maſſive baluſters, and four plates form ſcutcheons for four bolts to the ſides. The haſps and bolts are ſimilar to thoſe on No. 244.'64. Five ſquare plates ſurround the central lock piece. The whole front is more or leſs covered in this way. Hooks and eyes at the top angles complete the faſtenings, and wrought ſwing handles, mounted on pierced plates like thoſe of the front, are faſtened to the ſides of both the upper and the lower part.

Inſide there is a central door with projecting columns on brackets and a pedimental top. Another inner door has a ſimilar front, but ſmaller. The twelve larger drawers have two ſmall arches on the end of each front on twiſted ivory columns that are in complete relief from the front itſelf.

The ornamental panels between theſe are in the form of a lozenge with projecting cuſps or half-circles between the points, and the lozenge is ſubdivided into nine ſmall parts alternately prominent and ſunk. Little painted flowers and leaves on ivory plates decorate theſe ſubdiviſions. The ſpace behind the tiny colonnades is ornamented with bold zig-zag indentations and ſolidly gilt.

Digitized by Google

The flowers are in gay colours on the ivory ground, and the whole effect is bright and lively, like the Tudor colour ornamentation in our own country.

The drawer handles are scallop shells in iron. The metal has been gilt, but the gold remains only in small portions.

294, 294*a*. '70.

CABINET, with Stand. Walnut wood, with falling front, inlaid with various woods and plain or coloured bone; the top ornamented with geometric and foliated patterns, the sides with vases of flowers under arcades, the front with figures of animals going into the Ark, buildings, and a coat of arms. Inside are 13 drawers and two cupboards, with similar decoration. The stand has six turned legs, connected by arcade work carved with diaper pattern. Spanish. 16th century. W. 3 ft. 5 in., H. 2 ft. 1 in. Stand, W. 2 ft. 2½ in., H. 2 ft. 11¼ in. Bought, 12*l*.

We have few other cabinets, which in design or make offer so interesting an illustration of the transition from old mediæval designs and methods of work to the renaissance of art in the 16th century. Of Spanish work of the older periods in furniture, we have but few examples of any kind. This cabinet is as simple as can be in general construction, being merely a box with falling front, set on a stand (and the stand which supports it is of a later date). When opened there are drawers and pigeon-holes, or rather small cupboards—thirteen drawers and two cupboards. The fronts are made into panels by small mouldings planted on. The panels are inlaid with bold wood and bone insertions, in rude arabesque forms. The two cupboard doors are more decorated. A bust is figured in the centre of each, and the arabesque work twines and radiates all round. The outer surfaces of the cabinet are differently decorated on each of the sides. The top is laid out with two circular patterns, double bordered by thin ivory lines, diamond and shaped pieces between. The centre is a rude rosette, also bordered, and thin scroll lines, with conventional leaves and blossoms fill up the space, the heads or blossoms, pointing to the centre, and two branching volutes to the outer border. Between these two circles is a bold flowered scroll in four pieces, conjoined and opposed so as to form a rich strapwork knot. The two sides form the only approach which the outside shows us to the cinquecento ornament. They

Digitized by Google

form parts of arcades, the ſides being figures of quatrecento or early cinquecento baluſtrade-ſhaped columns, with ſpiral lines, &c. Under this arched form is a pot of wire-ſtalked flowers, prettily diſpoſed, to fill the arch.

The front is divided by a lock plate, of later work than the original. The plate now on is of braſs, with the crown and ſupports on it, probably early 17th century work. It partially obſcures the impreſa, or heraldic achievement below. This conſiſts of the ſingle-headed eagle, added when the King became Emperor, to the royal arms. The ſhield is in front of this figure, and bears what is meant for a croſs fleury, in the firſt quarter, and the Zodiacal ſign "ſcorpio" in the fourth. Theſe two are impaled with "Caſtile" and "Leon" in the ſecond and third, or ſiniſter diviſion per pale, of the ſhield. In the right ſide of the front we find a pot of conventional flowering ſtalks, and a caſtle, with cranes perched on the roof, in the extreme corner. This architectural compoſition has towers, belfries, and baluſtrades, but ſtands for nothing real but "Caſtile." The left ſide of the front has only a conventional pot of flowers, larger, but of different deſign. Below, along the bottom, are beaſts trotting and caracolling into the Ark, the upper deck of which ſhows ſtalls prepared for the Spaniſh courſers and barbs. A rabbit heads the proceſſion; a lion, two horſes, &c., follow. Birds, reptiles, and animals of all ſorts, are perching or reſting on the volutes or branches of the flowering plants above. The whole is inlaid with bone, roſewood, and various light-coloured woods, pear, lime, &c., now more or leſs diſcoloured. The ornamental borders of this flap door and of the ſides (which are plain boards not framed) conſiſt of ſhort diagonal ſtripes or alternations, in white bone and roſewood, or other brown wood. The frame or ſtand is made of a piece of wood cut into three arches, and the front carved in the ordinary 17th century renaiſſance manner. Theſe arches ſtand on turned baluſters. The frame returns with two croſs-pieces, one at each end, alſo on the ſame ſhaped baluſters. The whole ſtands on a baſe ſhaped to correſpond. There are iron eyes and hooks, ſhowing that the frame has been hooked to a wall or to ſome more baluſtrading. In the frame are provided two ſtays, to draw out and ſupport the flap. The piece looks rude, but it is boldly cut and deſigned. It has been much worn. All the inlay is let into the ſolid wood. The fine ſcroll or wire-ſtalked flower-work is of a character to remind us of the Certoſino work, while theſe Moreſque deſigns offer ſome ſort of variety to the mere geometric arrangements of tiny diamonds of which this kind of decoration is generally made up.

It is to be regretted that more numerous ſpecimens of this early Spaniſh woodwork cannot be obtained. The 16th century artiſts ſtudied to

Digitized by Google

reproduce, as far as it was poſſible, the leſſons learnt in Italy, though they did ſo with many diſcernible national peculiarities.

243. '64.

CABINET with falling front, inlaid with an architectural landſcape in marquetry of coloured woods; the interior ſimilarly inlaid, in arabeſque pattern. Spaniſh or Italian. About 1550. H. 1 ft. 10 in., L. 3 ft. 1 in., W. 1 ft. 3½ in. Bought, 25*l.* 5*s.* 3*d.*

The ſkill with which this cabinet and others like it are decorated, lies not in the drawing or etching of the deſigns, few lines being uſed, but in the clever ſelection of woods and laying them in with the grain running one way or the other, ſo as to give as great a variety as poſſible to this ſimple reſource. A better ſpecimen will be ſeen in No. 244. '64, further on.

343. '66.

CABINET. With falling front and drawers within. Roſewood, inlaid with orangewood in cartouche and ſcroll work. On the inner ſurface of the falling front is an interlaced geometric pattern. Spaniſh. (Andaluſian?) Second half of 16th century. H. 1 ft. 4½ in., L. 1 ft. 9 in., W. 1 ft. 1¾ in. Bought, 6*l.* 6*s.* 3*d.*

7824. '61.

CABINET. Marquetry, of various coloured woods. Without panelling or framed conſtruction of any kind. On the doors are figures of two ladies in Spaniſh coſtume, each playing on a muſical inſtrument. It contains numerous drawers, with repreſentations of buildings, alſo in marquetry. Spaniſh. About 1580. H. 2 ft. 4 in., L. 3 ft. 5 in., W. 1 ft. 5 in. Bought.

This cabinet has no external conſtruction, and is, in fact, a mere box, of which the lid opens in the front with two doors, inſtead of lifting up as a whole. The doors ſhut within the ſides, and fluſh with the

Digitized by Google

edges of them. The flat top is inlaid with deſigns of birds. The groundwork is large-grained aſh. The flat doors are inlaid in panel form, that is, the woods, veneered on the ſurface, are mitred together, ſo as to ſhow the grain on the top and bottom at right angles with the ſides. Roſewood, cork, Botany wood, and other tropical woods, are employed in the inlay. The inſides of the doors, the drawers and pigeon-holes which they encloſe, all have their fronts and ſurfaces inlaid with deſigns of conventional architecture, hunting ſcenes, love-making, &c., rude, but ſpirited in deſign. The outer doors ſhut with ſnap bolts, and are worked by a central wheel lock, connected with all the bolts. The lock is of iron, gilt. The top lifts by unfaſtening an inner lock, and ſhows a ſet of receſſes correſponding to an upper row of drawers. This part is in pine, decorated with inlay and veneers. The hinges have long ſtraps, and are decorated with damaſcene patterns eaten in with acid.

340, 340*a*. '66.

CABINET, on Stand. Root of walnut wood, inlaid and mounted in metal; with falling front and drawers. The interior is ornamented with ebony and ivory in allegoric figures. Spaniſh. Dated 1621. H. 4 ft. 10½ in., L. 3 ft. 11 in., W. 1 ft. 6½ in. Bought, 70*l*.

The ſtand—a table ſtand, with two drawers—is a modern reſtoration. The front is furniſhed with two ſets of iron knobs, gilt, in the ſhape of ſcallop ſhells. Theſe are for the top to reſt on when down. Another ſet over the central lock plate has been replaced by a modern ſubſtitute. The external inlay is in plain rectangular patterns; the inſide has figures repreſenting virtues and vices, fairly deſigned. The lock plate is of pierced metal, of a bookbinder's deſign. The drawer locks have ſimilar mounts, reproductions, the originals having been loſt or broken. They are laid over red cloth, which has, probably, replaced red velvet. The angles of this cabinet are bound with plain metal work.

244. '64.

CABINET. Walnut wood, with falling front; the lock plate, angle claſps, &c., of openwork gilt iron. The interior drawers are decorated with marquetry and ivory.

Digitized by Google

Spaniſh. 1ſt half of 17th century. H. 2 ft. 6½ in., L. 3 ft. 10 in., W. 1 ft. 6 in. Bought, 26*l.* 6*s.* 4*d.*

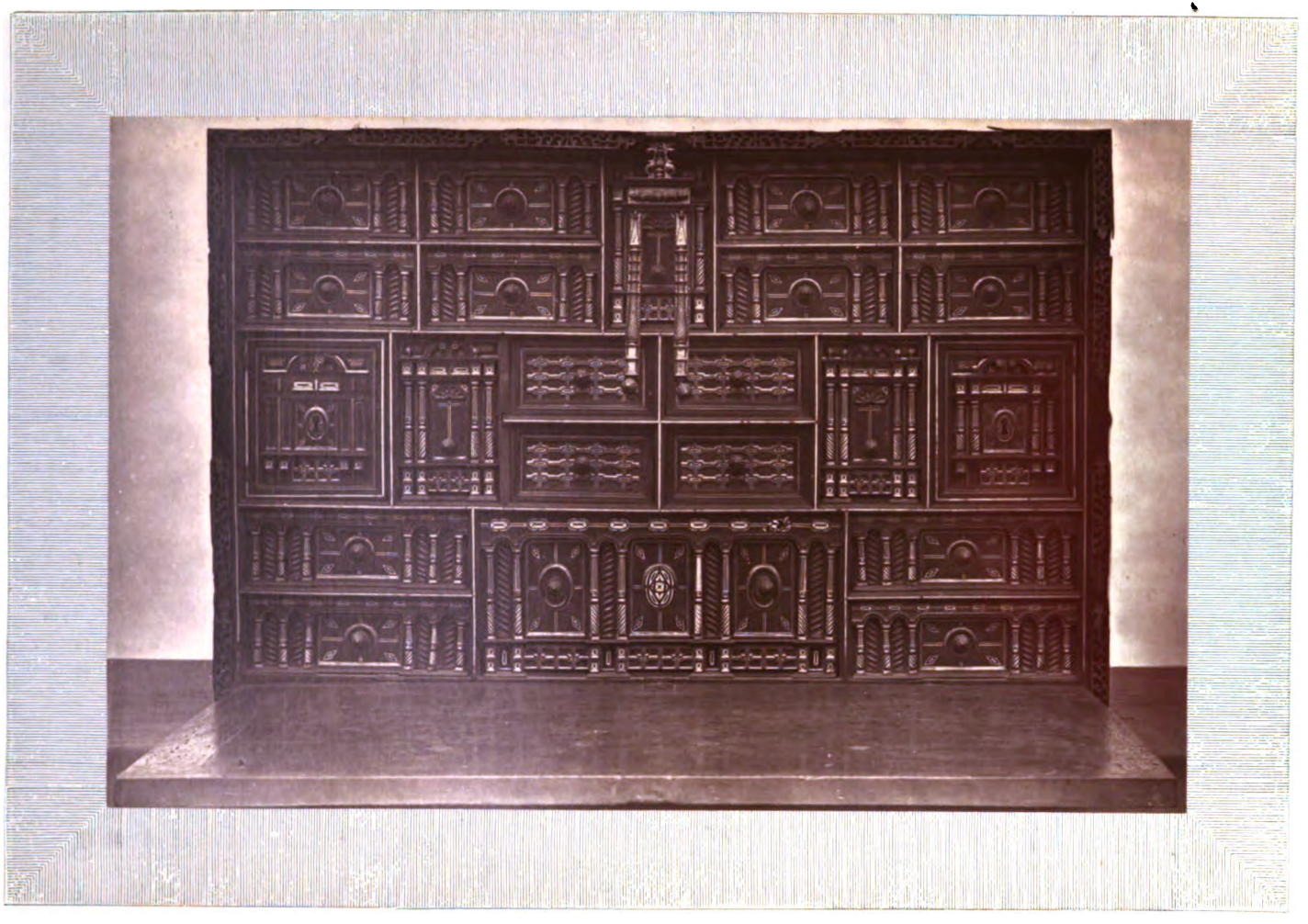
The exterior of this cabinet is made ornamental mainly by means of the metal bolts and lock plate of gilt iron, which enrich its appearance. Theſe conſiſt of a central lock plate with maſſive falling haſp, reaching down from the top of the box or cabinet; four ſide bolts, two each ſide, and three groups of three metal knobs, ſhaped into ribbed and croſs-lined cones, along the bottom. The lock plate is of thin metal, pierced in bookbinding arabeſque pattern, and meaſures twelve inches by nine. The haſp is formed with two maſſive columns, of ornamental baluſtrade deſign, ſtanding out on its face. Similar plates and ſimilar projecting columns or pillars form the bolt handles and furniture. Theſe columns are emblems of the Columns of Hercules, the key or gate of the Mediterranean; and the lions which are figured amongſt the iron work, the cognizance of Leon, ſufficiently indicate the Spaniſh nationality of the work.

The interior is divided into drawers and pigeon-holes, with architectural fronts. Little colonnades in perſpective, after the Italian faſhion of the late 16th century, are inlaid in ivory, to give it the character of a complete architectural compoſition in miniature. Gilding is uſed on the mouldings, and ivory on the flat portions. It is an intereſting example of the prevalence of the architectural idea that accompanied the renaiſſance revival of architecture ſo univerſally throughout Europe, and ſhowed itſelf, not only in the re-arrangement of churches and ſtreets, but in the elaborate domed church tabernacles furniſhed with columns, pediments, and all the members of a complete architectural ſtructure. At the ſame time the outer caſe of this cabinet is as plain as can be. The boards that form its ſides ſhow their unmoulded edges decorated with pierced metal laid on, round the flap deſcribed above. No form of furniture can be more ſimple or more eaſily conſtructed by moderately ſkilled carpenters. Such metal work could be made to decorate any plain neat woodwork, and it is on the exterior that the main decoration of ſuch furniture is ſhewn when not in actual uſe.

4250. '58.

CABINET, on modern Stand, the back formed by the flap door. Marquetry of coloured woods. Spaniſh. H. 5 ft. 7½ in., L. 4 ft. 7 in., W. 1 ft. 9 in. Bought, 50*l.*

Digitized by Google



CABINET. *Spanish, XVII. Century.*

244. '64.

Digitized by Google

Digitized by Google

The lid or front has been taken off and fronted with two pairs of legs, ſquare, diminiſhing as they go down, and inlaid. Theſe are connected below with each other and the back by a moulded ſtretcher carved in ſegments ſo as to touch each pair of legs and the back behind them, and then unite with the correſponding ſet. The back is inlaid, and of better work than the more modern additions. The interior of the cabinet which, as now treated, forms its moſt conſpicuous feature, is of an architectural character. Arched drawers, with Corinthian columns, baſes, ſurbaſes, attics, cornices and other regular members, form a deſign, of which, perhaps, the triumphal arches of ancient Rome give the general idea. Theſe architectural fronts and diviſions open as drawers—broad, deep, long, or narrow—in the moſt unexpected faſhion. The decorations are of marquetry of coloured woods, in quaint architectural landſcape deſigns. Cavaliers and ladies, hunting or wooing, or both combined, appear in the dreſſes of the late 16th century, when the tight hoſe and ſlaſhed breeches, ending half way down the thigh, gave place to ſtiff knickerbockers reaching to the knee, ſometimes rigid with embroidery and tags, ſometimes with common buckram, according to the quality of the wearer. They are deſigned with great ſpirit. To this period the older portions of this cabinet may be attributed. The reſtorations or adaptations are ſome 100 years later.

293, 293*a*. '70.

CABINET, with Stand. Roſewood; the front having a receſſed centre of architectural deſign, with hinged door and interior fittings, the columns mounted with gilt metal; around it are 11 drawers which, with the reſt of the front, are mounted with tortoiſeſhell and ornamented with glaſs plaques painted with landſcapes and figures. The ſtand, which has twiſted legs and ball feet, is partly gilt, and painted; round the cornice are painted repreſentations of cupids ſuſtaining feſtoons of flowers. Spaniſh. 17th century. W. 5 ft. 7 in., H. 3 ft. 8¼ in. Stand, W. 5 ft. 11¼ in., H. 3 ft. 1¼ in. Bought, 50*l*.

The work on this cabinet is too rude to offer much that is inſtructive, with the exception of the painting on the panels. Theſe conſiſt of rough landſcapes, with figures of claſſical intention, though it is not eaſy

Digitized by Google

to offer any rational interpretation of their meaning. They, however, exemplify the method of painting on glaſs now attracting ſo much attention. Of this there are ſeveral methods, according to the thickneſs of the paſte uſed. Theſe appear to be painted and transferred, not worked on the glaſs with tranſparent vehicles.

4904. '58.

CANDELABRUM (one of a pair). In carved wood, gilt, the baſe formed of three ſcroll-ſhaped ſupports. French. Period of Louis XIV. H. 5 ft. 2 in., W. of baſe, 21 in. Bought, 15*l.*

4905. '58.

CANDELABRUM (one of a pair). In carved wood, gilt, the baſe formed of three ſcroll-ſhaped ſupports. French. Period of Louis XIV. H. 5 ft. 2 in., W. of baſe, 21 in. Bought, 15*l.*

Metal or marble has been uſually the material of Candelabra in antiquity, and in the fifteenth and ſubſequent centuries, and candleſticks are generally not to be reckoned amongſt woodwork, but in the 17th century we find frequent uſe made of wood for this purpoſe. In the mediæval and renaiſſance churches ſilver, gold, or iron candleſticks were in uſe, but in churches of the Franciſcan order and thoſe derived from it they continue to be made of wood.

5703. '59.

CANDELABRUM or Gueridon (the upper part only). Carved wood. Compoſition of cupids, ſtrap work ornament, fruit, &c., partly gilt, the cupids painted in fleſh tints. Italian, Venetian. About 1560. H. 1 ft. 4 in., diam. 15 in. Bought (Soulages Coll.), 8*l.*

This has been the top of a lampſtand, and the ſmall table or ſlab which crowns it is round, ſupported by three figures of amorini or cupids crouching ſo as to make the legs meet in a common centre.

Digitized by Google

6009. '59.

CANDELABRUM or Gueridon. Wood, carved and gilt; ſpiral columns with ivy branch twined round. Italian, Florentine. 17th century. H. 4 ft. 2½ in., diam. of baſe, 16½ in. Bought, 2*l.* 19*s.* 6*d.*

It would be difficult to find a ſimpler or more ſuitable deſign for ſuch a piece of furniture; it is upright, ſolid, not eaſily to be upſet, and an excellent ſpecimen of old Florentine or Venetian gilders' work. The wood has been roughly carved and then prepared with geſſo or plaſter for the gold ſize.

The gold, in conſequence of the fulneſs of the bed, is rich and maſſive. The edges and ornaments broad, without being heavy, or imitating the thinneſs of metal work. At the ſame time theſe ſurfaces are delicately worked and tooled. It muſt be concluded that the gold has been renewed. This, however, is often ſo pure in metal and the leaf ſo far leſs filmy and thin than our modern gilders' leaves that it would outlaſt by centuries any work we now make.

4909. '58.

CANDELABRUM (one of a pair). In carved wood, gilt, ornamented with maſks, cupids, and three ſtatuettes, painted in natural colours. Italian. 17th century. H. 6 ft. 9½ in., diam. 21 in. Bought, 60*l.*

A candelabrum like No. 5703. '59. It is brought down with branches of ornament to the ground. All of this is well and freely cut in ſoft wood and prepared for gilding with the old Italian geſſo preparation.

4910. '58.

CANDELABRUM (one of a pair). In carved wood, gilt, ornamented with maſks, cupids, and three ſtatuettes, painted in natural colours. Italian. 17th century. H. 6 ft. 9½ in., diam. 21 in. Bought, 60*l.*

Digitized by Google

6009*a*. '59.

CANDELABRUM or Gueridon. Wood, carved and gilt; ſpiral columns, with ivy branch twined round. Italian, Florentine. 17th century. H. 4 ft. 2½ in., diam. of baſe, 16½ in. Bought, 2*l*. 19*s*. 6*d*.

The little figures, maſks, &c., are painted up to life. This is a piece of furniture of which the ſixteenth century architectural painted decorations or arabeſques ſeem to have ſuggeſted the compoſition. The well-known pilaſter decorations of the Loggie or upper galleries running round the Court of St. Damaſus in the Vatican are for the moſt part compoſitions of this kind.

961. '55.

CANDLESTICK. Carved cedar. Italian. 18th century. H. 6 in., diam. of baſe, 4 in. Bought, 16*s*. 2*d*.

It is of the form commonly produced in ſilver in this country during the laſt century. The baſe is ſquare with the angles off, rings and knobs on the ſtem. Decorated arabeſque work on the knob and in a broad ring round the baſe. It may, perhaps, have been made as a model for ſilver work, as it could ſcarcely be uſed without a metal nozzle for lighted candles.

962. '55.

CANDLESTICK. Carved cedar. Italian. 17th or 18th century. H. 6 in., diam. of baſe, 4 in. Bought, 16*s*. 2*d*.

'64. 132.

CARRIAGE, antique. Biga or two-horſe Chariot. The original, of marble, is now in the Muſeum of the Vatican. The body of the chariot, the body and one foot of a horſe are Græco-Roman; the other parts, reſtorations.

Digitized by Google

H. 5 ft. 8 in., L. 10 ft. 11 in., W. 4 ft. 7 in. L. Malpieri Rome. 72*l.*

The front is delicately ſculptured with ſcroll foliage, and the inſide with two boughs of olive wood bound to an ampulla or vaſe, with the bands and cords uſed in the ſacrifice. The ſculpture repreſents the attributes of Peace.

The celebrated object, of which this is a caſt, occupies a circular room in the Muſeum of the Vatican, known as the "Sala della Biga," conſtructed for it by Pius the Sixth, who removed it thither from the Church of San Marco, where it formerly ſtood. The body only of the chariot is old. It repreſents a monumental rather than an actual carriage, and has ſtood on the crown of a pediment or ſome other pedeſtal. Such as it is it repreſents the lateſt and moſt coſtly form of the carved chariot of Greek antiquity made by Greek artiſts, and reproduced for the Roman Empire.

CARRIAGE. Wood, &c. A State Carriage belonging to Lord Darnley.

For a deſcription of this intereſting carriage, ſee *Appendix.*

235. 235yyy. '66.

CARRIAGE. Wood, &c. A ſtate carriage made for the Lord Chancellor of Ireland. The panels decorated with allegoric paintings by W. Hamilton, R.A. The box ſupported by ſtatuettes of carved and gilt wood. The roof ſurmounted by a coronet. Alſo, HARNESS for ſix horſes; faced with crimſon morocco leather, and ornamented with gilt metal. In 77 pieces. Engliſh. Date 1781. H. of carriage, 11 ft. 6 in., L. 19 ft. 10 in., W. 7 ft. 3 in. Bought, 525*l.* (Two ſets of harneſs transferred to Muſeum, Edinburgh.)

The Iriſh ſtate carriage was made for Lord FitzGibbon, the chancellor, made a baron in 1789, FitzGibbon of Lower Connello, Viſcount of Limerick, 1793; Earl of Clare, 1795; Britiſh peer, 1799. The title became extinct in 1866. It is ſhaped as our modern coaches are, but the ſides are perfectly flat. The top is the broadeſt portion. The body ſhows the flat carved wreath work in the ſtyle popularized by the

Digitized by Google

Brothers Adam, the architects and designers of ornament. Well cut caryatides with flower-baskets on their heads support the roof between the windows and at the angles. The side panels are of Vauxhall plate glass, the edges being bevelled; and the lower panels are gilt and delicately powdered with harps and trefoils, these being laid between thin lines which divide the space into stripes.

The doors are painted with compositions representing Justice and Mercy, and the harmony of the three kingdoms; and the back and front lower panels represent Plenty—a harvest-home or car of Ceres with a procession of flower bearers; and Commerce, in the person of William Penn, arranging treaties with Cherokee chiefs and other feathered potentates.

The bed is composed of the fore and hind wheels, axles, and framework connected not by one central perch, but by two bars of iron clothed with carved oak leaf woodwork, which pass under the body one on each side, and rise up to meet the springs. These are fastened on at right angles, and consist of plates of steel one over the other, the body hanging by broad straps to the ends. Four finely designed female figures, carved in oak and gilt, act as the supporters at the four ends of these side perches. Wisdom, personified by Minerva, with a lance and holding a serpent, sits on one side in front, and Justice, bearing the scales and the sword, on the other. Law carrying the lictor's fasces, and Plenty with a cornucopia, form the two back supporters.

The front framework supports a red hammer cloth, and turns on a boss finely carved into a classic mask. The naves of the wheels are covered with lion-headed brass mounts that conceal the axle, and the spokes of the wheels are delicately ribbed and carved with slight leaf-work. There is no footboard behind.

The distance between the axles is great, ten feet. The arms of the owner, and the Irish harp in brass work, very richly gilt, decorate the buckles, blinkers, loops, rings, and all portions of the harness that offer opportunities for such ornaments, and the harness itself is of red morocco leather. The pole and splinter bar are carved in low relief. The panels are painted by Hamilton, the Academician.

7117. '60.

CARRIAGE. Wood, &c. Carved with festoons, grotesque figures, &c., painted and gilt. Italian, Neapolitan or Sicilian. Beginning of 18th century. H. 5 ft. 3 in., L. 14 ft. 9 in., W. 4 ft. 7 in. Bought, 35*l.*

Digitized by Google

An example of a highly ornamented caleſſa or caratella, the light gig-ſhaped vehicle of which we have the prototype in the ciſium, the light poſt gig of claſſical Roman times. The bed conſiſts of two elaſtic ſhafts, ornamented with carving, connected by work partly carved and partly formed of iron, repreſenting over the axles two centaurs painted originally up to life, as is the way with the fine Neapolitan earthenware and the Capo di Monte porcelain. Theſe two figures bridge over the axles and ſtrengthen the ſhafts by taking the bearing further from the axle in each direction. The croſs bar that paſſes at this point above the axle is arched, and a piece of carved woodwork in the form of a pot of flowers forms a top to it. The little body, calculated like our old mail cart, for one perſon only, is ſupported on four feet, which curve down in the form of carved dragons with metal wings and claws, to the ſhafts. The footboard is ſhaped like a ſcroll ſcutcheon, rolling over here and there, and it turns up in front to afford a good reſiſtance to the feet. It is kept in place by delicate iron ſcroll ſupports. A ſplinter bar, carved and gilt, is placed in front of this. The ſprings of this elegant carriage are ſupplied by the elaſtic bend of the long ſhafts, and in this reſpect it is the very counterpart of the old ciſium, and of the light country carts or "traps" of Tuſcany. The Norwegian cariole, which contains one ſitter only and juſt room for a trunk behind, is built in the ſame faſhion. The body is thrown forward from the axle; unlike our own gigs, which are balanced on it ſo as to ſave preſſure on the horſe's back as far as poſſible, it is, in theſe caleſſes, half on the wheels and half on the horſe. The horſe wears a collar, but the ſhafts paſs high up ſo as almoſt to reſt upon his ſhoulder, as the yoke does. Commoner ſpecimens of this kind of vehicle may be ſeen in Naples crowded by a collection of old and young men, women, and children, balanced in the ſtrangeſt faſhion upon every portion of which advantage can be taken. The wheels are of large circumference, and the drag on flat ground, if the weights are fairly adjuſted, is much leſs than it is on cars of which the wheels are ſmall enough to be entirely under the body of the carriage.

3008. '56.

CASE. Poliſhed wood, with mountings, &c., in ormolu; containing two fluted Venetian glaſs bottles, mounted in ſilver. Italian. 18th century. H. 17½ in., W. 10½ by 7¼ in. Bought, 10*l.*

Digitized by Google

'70. 9.

CHAIR. Metal caſting. Magiſterial chair or biſellium. Four ornamental pillars are bound together by horizontal bars; one of the upper bars is decorated with a damaſcened ſilver and gold pattern or fretwork, &c. The upper compartment of the chair is filled in with an ornament, voluted in the centre ſpringing from two medallions and terminating in horſes' heads. The original, in bronze, was found at Pompeii, and is preſerved in the Muſeo Borbonico. Engraved in "Real Muſeo Borbonico," T. II. tav. 31. H. 3 ft. 6 in., W. 1 ft. 3½ in., L. 3 ft. 4½ in. Bought of M. Caſtellani. Price, 180*l.*

This is a biſellium. The ſella curulis, of which the Italian folding chair is a ſort of perpetuation, holds but one perſon. The *bi*-ſellium is for two. Grævius has an explanatory treatiſe on the differences between theſe ſeats.[1] On this the conſuls could ſit together. There was alſo a *tri*-ſellium, wide enough to hold three, with four ſets of croſſed legs or ſupports. On a medal of Julius Cæſar,[2] we ſee a ſeat of this kind with four ſets of legs. The biſella or biſellium, of which this elegant ſeat is a copy, is in the Muſeo Borbonico, at Naples, and was diſcovered at Pompeii. It is of bronze, with remains of intarſiatura, or inlay of ſilver. A kind of niello work. The meaſurements of this ſeat will ſhow that it is hardly large enough for the double ſeat. Its height, alſo, implied the uſe of a "ſcabellum," or footſtool. Here we may note that theſe ſeats in the luxurious days of the empire were made of different heights. Some were carried to the theatre or other places of reſort, for the owner's accommodation, and were high enough to give him a good view over the heads of thoſe whoſe rank or wealth did not entitle them to ſuch a mark of diſtinction.

In the example now in the muſeum the ſeat is a flat plate of bronze. It is ſupported by four legs, round, with neckings and thin projecting rings and ending in feet. The ſeat frame and the rings round the necks are inlaid with ſilver. The tops riſe two or three inches over the ſeat, ſo as to keep in place the cuſhions which covered the ſeat;—cuſhions thick enough to ſave the owner from contact with the hard metal. Theſe legs have been caſt from models, turned in the lathe, and the originals

[1] De Honore Biſellii. Theſaurus Antiquatum Græc. et Rom. viii.
[2] Goltzius, C. J. Cæſar.

Digitized by Google

have perhaps been alſo finiſhed on the lathe and have had a wooden core. Croſs bars higher than the middle connect the legs. Curious groteſque figures with horſes' heads at the top curling, where they meet, into volutes with framed heads for centres, deſcend from the outer ends of the ſeat to connect it with the line of the croſs bars. The back ſupports bend down in the ſame form and have the heads of geeſe, the bird kept as ſacred in the Capitol at Rome, in memory of their vigilance in alarming the garriſon by their cackling.

'70. 10.

CHAIR in metal caſting. Magiſterial chair or biſellium. Four ornamental pillars are bound together by horizontal bars, damaſcened in ſilver. The upper compartment is filled with an ornament voluted in the centre and terminating with the heads of mules, ſpringing from two medallions above the centre of the middle bar. The original, in bronze, was found at Pompeii, and is preſerved in the Muſeo Borbonico. Engraved in "Real Muſeo Borbonico," T. II. tav. 31. H. 1 ft. 11 in., W. 1 ft. 5 in., L. 3 ft. 4 in. Bought of M. Caſtellani. Price, 160*l.*

The general form is the ſame as that of the laſt deſcribed but lower, and ſuch as could be uſed without a high footſtool.

Mules' heads ſupply the place of thoſe of horſes. Theſe chairs could be uſed by decurions and duumvirs, officers of the municipality.

'68. 16.

CHAIR of DAGOBERT, who died A.D. 638. Reproduction in electro-bronze. The original, in the Louvre, Paris, is of bronze partially gilt, caſt, and chiſelled, the back and upper portion of the arms added by Suger, abbot of St. Denis, 12th century. H. 3 ft. 4½ in., W. 2 ft. 6 in. Meſſrs. Lionnet, Bros., Paris.

As this repreſents the oldeſt piece of modern furniture of its kind belonging actually to the South Kenſington Muſeum, of which we ſhall have to give an account, we muſt ſay what is known of its hiſtory. It is founded on the deſign of the old claſſical chair, and we ſee in it the continuance of the claſſic traditions of art long after the collapſe of the

Digitized by Google

weſtern empire. In Gaul, indeed, the ſeal of the old Roman mind had made a deep impreſſion; we have but to look at the ſculpture, the bronze work, not to ſpeak of the evidence, ſtill more convincing, of the claſſic architecture ſtill extant in the South of France.

This chair is formed of bronze and has been gilt. The tradition connected with its gilding is curious, and ſhall preſently be given. The ſeat has been made to fold together. It is formed with two tiger-headed legs in front facing ſideways, the necks being repreſented after nature with locks of hair or fur, and ending in conventional legs, but with claw feet. Diagonal pieces from the upper portions to the lower end of the oppoſite leg fit into each other with a large round-headed rivet in the middle like ſciſſors. Two legs, of ſimilar outline to thoſe in front, are connected by a like pair of diagonal bars at the back. Theſe bars are made to ſlip up and down in a ſlot, contrived in a flange that is forged on the back or inſide of each leg. Above the heads riſe the two arms, formed by bars or bands bending outwards before they riſe perpendicularly. They are faſtened to the ſeat by interlaced loops, with a bar through. Knops like ſword pommels finiſh theſe bars or pins in front. The back is ſhaped like a low gable or pediment ſupported by two ſegments of circles that meet with a cuſp in the middle. The ſpace between is filled with circles and tracery partly deſtroyed. This back framework is alſo hinged by loops and a heavy pin to the two arms, thus keeping the chair open and fixed.

The arms are pierced work in two rows or bands, of which the upper forms a foliated branch or ſcroll, rolled over in the form of the 12th century architectural mouldings in France. The lower band is a pierced moulding of roſettes of Byzantine character. From the bottom of the arm pieces two flanges bend inwards, each pierced with four round holes, from which velvet, leather, or other ſtuff has been hung to form a ſeat. The upper portion of the arms has been the work of later times, and was added by Suger, abbot of the monaſtery of St. Denis, the prime miniſter to Louis the Seventh during the firſt half of the 12th century.

The artificer was St. Eloy, or Eligius, as his name is given in Latin. He was born at Catelat, two leagues north of Limoges, about 588. His parents placed him under the care of a goldſmith, named Abbo, maſter of the mint of Limoges. Eligius, having buſineſs that called him into France proper, that is over the Loire, made the acquaintance of Bobo, treaſurer of Clotaire the ſecond, in Paris. He lived many years as an artiſt in the royal ſervice, making reliquaries, croſſes, and other utenſils for eccleſiaſtical uſe. He was made biſhop of Noyon, and died in 659.

Digitized by Google

His life has been written by St. Ouen, biſhop of Rouen, who gives us the hiſtory of this famous chair or throne.

He tells us that Eligius became known to Clotaire, king of the Franks, in the following way. That prince deſired to have made for himſelf a ſeat of fine gold ſet with precious ſtones; but he had no one in the palace able to make ſuch a work in the way the King had conceived it. The King's treaſurer knew the ſkill of Eligius, and he began to try him to ſee whether he could bring to perfection ſuch a thing as the King wanted to have; and when that officer had ſatisfied himſelf that Eligius was well able to do the thing, he went to the King Clotaire and told him he had found a craftſman able and willing to undertake the work and that without delay. The craftſman ſet himſelf incontinently to the work and quickly brought it to a good end. But he made two ſeats with the gold that had been given him for one. He had finiſhed the work committed to him to do without diminiſhing it by one ſingle ounce, or making uſe of the file as other goldſmiths do, which would have eaten too deep into certain parts of it, or expoſed it to the heat of fire which would have devoured it. The work was finiſhed. Eligius then made haſte and took the ſeat to the King's palace; but he took care to keep by himſelf the ſeat which he had made over and above what had been commanded him. The King wondered much at the work and praiſed the beauty of it, and ordered that a reward worthy of the work ſhould be given to the workman. Then Eligius uncovered the other ſeat and ſaid, that in order that the King might loſe nothing of the gold that remained he had uſed it for this ſecond ſeat.

The gold given was pure metal, and, of courſe, in that ſtate it could not be made into ſuch a ſtructure as a chair from its ſoftneſs. It would need an admixture of copper or other alloy. This might be in the proportion of two or three or more parts in twenty. Lenormant[1] is inclined to put it at as much as a ninth of the total quantity. In this caſe, of courſe, one-ninth of the gold or a twelfth or leſs remained pure in the workman's hands, and with this it is ſuppoſed that he gilt, and gilt thickly, a chair made of bronze. If the gold chair had been made ſolid the alloy would not have been in ſufficient proportion to make the metal, when teſted by the touchſtone, belie its genuineneſs. It is ſuppoſed that the firſt or real gold chair has been melted down and that the ſecond or gilt bronze ſeat only has come down to our days. Suger, the abbot of St. Denis, ſpeaks of it as, "The noble ſeat "of glorious King Dagobert, whereon, as old annals bear witneſs, the

[1] Mélanges d'Archéologie, i. 163. Faut. de Dagobert.

Digitized by Google

" Kings of France were uſed to ſit after they had been crowned kings " to receive the homage of the great lords of the country, it hath " been by lapſe of time damaged and the joints broken aſunder; " but we have reſtored the ſame both by reaſon of the lofty uſes to " which it hath been put, and becauſe of the excellence of the work-" manſhip thereof."[1]

The chair has now become national property and is in the Louvre, and the copy or caſt of it in the South Kenſington Muſeum was made by expreſs permiſſion of the Emperor Napoleon the Third.

45. '69.

CHAIR. Mahogany, carved by Sheraton; the arms, back, and legs covered with crimſon damaſk. Engliſh. 18th century. H. 2 ft. 10½ in., W. 1 ft. 11 in. Bought, 8*l.* 8*s.*

46. '69.

CHAIR. Mahogany, carved by Sheraton; the arms, back, and legs covered with crimſon damaſk. Engliſh. 18th century. H. 2 ft. 10½ in., W. 1 ft. 11 in. Bought, 8*l.* 8*s.*

53. '53.

CHAIR. Japanned papier-maché; black ground, with pearl inlay. Engliſh, modern. (Jennens and Bettridge.) H. 2 ft. 7 in., W. 15 in. Bought, 2*l.* 10*s.*

This work is an imitation, as far as proceſs is concerned, of the Chineſe lac work. It is very laborious. The beſt ground is maple or other not very hard wood. The pieces of inlay are glued on, and lac diſſolved in ſpirit is then rubbed on, and rubbed afterwards down to an even ſurface. Other coats of lac are laid on and rubbed down with pumice ſtone till the whole ſurface is raiſed by theſe ſucceſſive flat layers of varniſh, even with the ſurface of the pearl. The whole is then poliſhed down. It is one of the ſpecial induſtrial products of Birmingham.

[1] De rebus adminiſtratione ſuâ geſtis. Bouquet Hiſt. de France, xii. 101 A.

Digitized by Google

8123. '63.

CHAIR. Carved walnut wood, a folding chair. Flemiſh. About 1660. H. 2 ft. 1 in., W. 14½ inches. Bought, 4*l.*

This is formed in the faſhion of modern folding camp-chairs, the four legs being formed of four pieces croſſed from front to back like the letter X, and held in place by a piece of velvet or ſtuff that forms the ſeat. The back is merely the prolonged fore-legs which rake backwards. Theſe are joined by a piece carved with arabeſque foliage in relief. Other bars join theſe portions, and they are united to each other by rows of little arches made of turned baluſters in ebonized wood. The arch being cut out of the croſs bar, and bored into cuſped headings by means of the augur or centre bit. The bars connecting the front or ſhort legs are alſo carved in low relief. A uſeful pattern for modern uſe as a travelling chair.

7211. '60.

CHAIR. Carved walnut wood. An arm-chair with ſquare back; the ſtiles and framing inlaid with marquetry. South of France. About 1580. H. 3 ft. 10 in., W. 21½ in. Bought (Soulages Coll.), 25*l.*

In the ſtyle of the work attributed to Bachelier of Toulouſe. It is ſquare in ſtructure, the back being upright divided into two ſquare panels, and theſe filled with carved pieces to make them into arches. The top riſes into a pedimental ornament with a maſk about the centre. The pediment is formed by flowing foliage ſcrolls rolling over. The front ſupport of the ſeat forms a double arch, the centre being a bracket pendant. The legs are framed together at the ground with croſs bars. The little ſpandrils formed by the front and back arches are filled by pyramid pieces of ebony or ſtained wood, and round the back framework are lines of inlaid work and ſquare pieces of marble, beſides leaves and lines of pearl ſhell and white wood. It is the only piece of furniture in the form of a chair, correſponding to the characteriſtic carved cabinets of South French conſtruction, and is quite diſtinct and unlike the Italian, German, and Flemiſh ſeats and chairs.

Digitized by Google

8464. '63.

CHAIR. Carved walnut wood, with arms and lofty back, raiſed on two ſteps; a chair of ſtate, the ſurface covered with elaborate arabeſque ornament, maſks, terminal figures, fruit and foliage in relief. French. 16th century. H. 8 ft. 9 in., W. 3 ft. 1 in. by 2 ft. 3 in. Bought, 42*l.*

A ſeigniorial chair, ſuch as was uſed by the "Lord" or ſeigneur when he adminiſtered juſtice within his juriſdiction. It may have been uſed for the preſidential chair of one of the provincial Parliaments.

It has a lofty back, ſupported by terminal figures in the ſtyle prevalent under Henry the Second of France. A ſimilar figure, ending in arabeſques of natural foliage well deſigned, occupies the panel at the back. It has a cornice in which is a coat-of-arms charged with a crown over two ragged ſtaves croſſed in ſaltire. It has a pedimental curved top finiſh. The ſeat curves inwards below, and the curved front panel is carved and reſts on claw feet. The ſeat opens, and has a receptacle for the hangings and cuſhions with which it has been furniſhed on occaſions of uſe. It ſtands on a ſtep and that on a lower pedeſtal. It has no doubt been uſed for a ſeigniorial throne. A chair very much in the ſame ſtyle, but more elaborately ornamented, was uſed as a canons' ſtall in St. Giorgio Maggiore, in Venice, and is in the collection of Mr. Vaughan.

3680. '56.

CHAIR. Mahogany frame, ſeat and back covered with ſtamped leather. French, modern. H. 2 ft. 11 in., W. 18½ in. Bought (Paris Exhibition, 1855), 2*l.* 12*s.*

3681. '56.

CHAIR. Walnut wood frame, covered with ſtamped leather. French, modern. H. 2 ft. 11 in., W. 18½ in. Bought (Paris Exhibition, 1855), 2*l.* 12*s.*

Digitized by Google

3682. '56.

CHAIR. Walnut wood frame, covered with ſtamped leather. French, modern. H. 2 ft. 11 in., W. 18½ in. Bought (Paris Exhibition, 1855), 2*l.* 12*s.*

The woodwork is without decoration. The ornament is confined to the leather emboſſed and painted in imitation of the old "Spaniſh" or Italian ſtamped and painted leather. The deſigns are complicated, thinner, and finer than the old deſigns, leſs effective, but at the ſame time more ſober and harmonious when mounted on uncoloured brown woods. The general tone of the colour is of a ruſſet character.

3683. '56.

CHAIR. Walnut wood frame, carved; covered with ſtamped leather. French, modern. H. 3 ft. 9 in., W. 18½ in. Bought (Paris Exhibition, 1855), 2*l.* 12*s.*

With a carved top or finiſh to the back. The woodwork is neat, and the tone of the leather ruſſet and brown, ſo as to harmonize with the colour of poliſhed walnut wood.

2399. '55.

CHAIR. An arm-chair in carved oak, the arms formed of dolphins reſting on maſks. German or Flemiſh. Late 16th century. H. 4 ft. 1 in., W. 2 ft. 6 in. Bought (Bernal Coll.), 15*l.* 10*s.*

The general character, both of form and carving, differs from the chairs of the ſame period in the collection in many particulars. The whole piece rolls into curves and circles, and has nothing of the ſquare flat character ſo general among the Italian ſpecimens of the 16th century chairs. The ſeat is wide for its depth. The legs, arms, and back begin to ſhow the bulging character ſo diſtinguiſhable in the Dutch and Flemiſh chairs of the 17th century. The front legs twiſt inwards with a gradual curve, and form a ſort of trumpet-ſhaped dolphin or fiſh. The foot or baſe being a dolphin's head, while the tops coming to ſupport the arm fronts are men's heads or maſks. The arms curve outwards

Digitized by Google

from the back to reach the width of the front of the ſeat. They alſo are cut into maſks behind, and end in dolphins' heads in front. The back is rounded and goes up into an oval. The hind legs turn inwards, contract with a waiſt at the ſeat and bulge again into the oval back, curling round with two volutes, and have a ſmall oval between, which again projects above in a carved point or top. A carved bar and a row of little arches, formed by baluſtrades of turned black wood, fill up the wider portion of the back. Below the ſeat in front is a ſupport of brackets, two joining into the legs with a central pendant. The work on the dolphins' heads, maſks, bars, &c., is fine and well conceived as regards the general form. It interferes in no way with the ſtructure and effect of the curved legs and members. Theſe curves are gradual, and in ſeveral directions like thoſe of a large ox horn, with turns as well as curves, and increaſes in ſize. It will be ſeen how difficult ſuch carvings are and how entirely the workmen of the day were maſters of theſe different feats of cutting and cabinetmaking.

2453. '56.

CHAIR. Oak; a hall chair, with marquetry, inlaid and turned legs. German. (Brought from Cologne.) About 1580–1600. H. 3 ft. 2 in., W. 16 in. Bought, 2*l.*

The ſeat is made into a ſquare ſunk panel; into it are morticed four turned legs, being mere repetitions of beads or balls. They are ſet out where they meet the ground. The back is a panel ſhaped out of a ſingle piece. It is cuſped or cut out into acorn points on the top and on the upper angles, and into a broader form of the ſame kind on the two ſides. Theſe portions are carved in relief, and a narrow central panel of greater thickneſs is inlaid with a foliated ſcroll, in white wood, and with inlaid black lines, forming an oblong ſquare. The ſeat is ungainly in the proportion of its width to the narrowneſs of the upright back, but it is characteriſtic.

4883. '58.

CHAIR. Walnut wood, with cane-work ſeat, the back legs, and croſs frame carved with ſtrap and ſcroll work. German. 17th century. H. 3 ft. 9 in. Bought, 10*l.* 10*s.*

For good workmanſhip and fine carving there are few ſpecimens to be compared with this piece of German work. The legs bulge out ſomething in the Dutch faſhion, and this may ſerve to fix the date of the

Digitized by Google

work as contemporary with the end of the reign of our Charles II., or that of James II. The upper portion, too, of the legs is broad and maſſive. The inſides of the legs and the feet are delicately carved; ſo are the under ſides of the four pieces that frame the ſeat. The four legs are united by two back and front rails cloſe to the ground, and theſe two by a carved central rail. The back bulges out and returns, ſo as to be more comfortable for leaning againſt. The two ſides of it and the back legs are each cut out of ſingle pieces of wood. The top is pierced and carved very delicately. It forms a pedimental finiſh. The whole back divides into two upright panels by a thin central piece joining from the ſeat to the top. This makes it lighter in character. The carving begins to ſhow the ſhell-like curves and ſcrolls that became ſo faſhionable for the Louis XIV. or Louis XV. ſcroll work cut for gilding in the early 18th century.

4882. '58.

CHAIR. Walnut wood. Carved with ſcrolls and foliage. Two panels of cane work in the back. German. 17th century. H. 3 ft. 6 in. Bought, *6l.*

The top of the back, which is the moſt ornamental feature, projects on each ſide, ſo as to occupy more ſpace than the reſt of the chair. The centre meets in an informal ſcroll pediment interrupted like the pediments ſo common in French architecture and large cabinet work in the 16th and 17th centuries, and which became popular in the renaiſſance art of England during the reigns of Anne and of the Georges that ſucceeded. The back, below this ſhowy top, forms two ſober narrow panels of cane work. The legs and frame pieces generally are moulded, but they ſhow no carving. The four legs are united as thoſe of the laſt number. The chair is a ſpecimen of the good work exe cuted in Germany during the Louis XIV. and Louis XV. period.

6498. '67.

CHAIR. Carved ebony. An arm-chair, with decoration of ſcroll foliage. Indian, modern Cingaleſe. H. 3 ft. 5 in., W. 2 ft. 1 in. Given by the Commiſſioners of the Exhibition of 1851.

One of numerous examples that might be ſhown of modern Indian and ſpecially of Ceylon work. The wood is ebony and very heavy,

Digitized by Google

and the work, carvings of leaves, &c., carefully done. Much and very good carved furniture made early in the century for Engliſh reſidents in Ceylon is to be met with in this country. The carved chairs are generally made with a back divided by croſs bars and turned work into rows of little arches, while good foliage work in ſhallow relief is made upon the bars and arms. It is intereſting when viewed in connexion with the carved and inlaid furniture that has been made in various parts of India for European uſe. The Indians, Portugueſe, and Dutch modified the native make in the ſpirit of their own national furniture deſigns, and our own countrymen ſeem to have continued this traditional adaptation, ſometimes with good effect.

6499. '57.

CHAIR. Carved ebony. An arm-chair, with decoration of ſcroll foliage. Indian, modern Cingaleſe. H. 3 ft. 5 in., W. 2 ft. 1 in. Given by the Commiſſioners of the Exhibition of 1851.

Similar to the laſt.

159. '66.

CHAIR. Wood. A folding arm-chair. Inlaid in geometric pattern of dark wood, ivory, and white metal, in the ſtyle of Weſtern India. Italian (Venetian). Date before 1500. H. 2 ft. 10 in., W. 2 ft. 7 in. Bought, 1*l.* 1*s.* 1*d.*

Of the work known as "Certoſino," or Carthuſian work, we have few ſpecimens ſo uſeful for purpoſes of ſtudy as this chair. It is, in the firſt place, quite untouched, and has more Oriental character than any of the uſual ſpecimens of the work on coffers, tables, &c. The general feature of the deſign on this chair is the ſtar, formed by uniting long lozenge-ſhaped dies. We cannot compare this chair with the well-known Bombay work which continues to our own days without ſeeing that this particular chair has been made there or by workmen of that diſtrict. Such a piece might have been made to an order by one of the Venetian naval commanders, and brought home actually from India. The chair, like all made in this form, conſiſts of pieces curved and recurved, the upper curving inwards to form a

Digitized by Google

ſemicircular ſeat, and the others reverſed to form the legs. They are jointed where they croſs, and hinged on a pin. The head of this is concealed by a circle of inlay. The ſeat is hung on two croſs pieces that join the upper curved portions, and the arm pieces complete the framing. A back is formed by ſtraining a narrow breadth of velvet or other ſtuff from arm end to arm end.

7207. '60.

CHAIR. Walnut wood. A folding arm-chair, inlaid with ivory and light-coloured wood. In the centre of the back is the eſcutcheon of Guidobaldo II., Duke of Urbino. Italian. About 1550. H. 3 ft. 4. in., W. 2 ft. 7 in. Bought (Soulages Coll.), 40*l.*

Theſe chairs fold over on a round hinge formed by a wooden joint, the two back and two front pieces S-ſhaped, though not quite ſo much curved, or ∪∩. The tops and bottoms are joined, and the tops form the arms. Seat ſuſpended on ſtraps, and a back of ſtrained velvet or ſtuff. The decoration in ordinary Certoſino work of ivory. Lozenge dies forming circles, encloſed by fine lines of holly or other white wood. The groundwork in all this manufacture ſeems to be walnut. No other wood has the tenacity and evenneſs of grain that is requiſite for the conſtant cutting for the inſertion of the dies and lines. The arms of Guidobaldo are the ancient Meta or goal of the Hippodrome—three cones ſurmounted by balls. Theſe are mounted on an architectural baſe. The Circus Maximus and other ſimilar racing encloſures were of long oblong ſhape, with a raiſed platform occupied by a ſeries or monumental objects of which the meta formed the laſt, running down the central lines. Round this the chariots were driven.

Guidobaldo the Second was a knight of the order of the Golden Fleece. His court, we are told, was the reſort of learned men, whom he received with the greateſt magnificence and hoſpitality. He is celebrated by Arioſto. He was born in 1514, and ſucceeded his father in 1538. Henry the Eighth at one time conſidered the deſirability of a marriage between this prince and his own daughter Princeſs Mary. The duke, however, had then been married four years.[1]

[1] For details ſee Denniſtoun, Mem. Dukes of Urbino, iii. 115.

Digitized by Google

7208. '60.

CHAIR. Walnut wood. A folding arm-chair, inlaid with ivory and light-coloured wood. In the centre of the back is the eſcutcheon of Guidobaldo II., Duke of Urbino. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 40*l.*

This and the two following form part of the ſame ſet as that laſt deſcribed.

7209. '60.

CHAIR. Walnut wood. A folding arm-chair, inlaid with ivory and light-coloured wood. In the centre of the back is the eſcutcheon of Guidobaldo II., Duke of Urbino. Italian. About 1550. H. 3 ft 4 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 40*l.*

7210. '60.

CHAIR. Walnut wood. A folding arm-chair, inlaid with ivory and light-coloured wood. In the centre of the back is the eſcutcheon of Guidobaldo II., Duke of Urbino. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 40*l.*

7817. '61.

CHAIR. Carved walnut. An arm-chair, the croſs bars parcel gilt. Italian. 16th century. H. 4 ft. 6 in. W. 2 ft. 1 in. Bought.

Formed without curved parts. The back and hind legs formed by ſtraight pieces, each of one length, and the front, from the arms downwards, in the ſame way. The croſs bars are cut into ſcrolls and ſhapes on their edges only, and the edges of this carving and of the pierced parts, &c. are gilt, ſo as to give richneſs and movement to work eaſily to be made by the ordinary joiner, as it is cut out with the fret ſaw.

Digitized by Google

7190. '60.

CHAIR. Carved oak. A folding arm-chair; a ſhield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 4 in. Bought (Soulages Coll.), 15*l.*

7194. '60.

CHAIR. Carved oak. A folding arm-chair; a ſhield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 5 in., W. 2 ft. 4 in. Bought (Soulages Coll), 15*l.*

Plain back. It has a ring cut out of the block, and left looſe on the front of each arm. The back has a ſunk panel containing the arms of the firſt owner :—a lion rampant, in chief a crofflet.

7195. '60.

CHAIR. Carved oak. A folding arm-chair; a ſhield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 4 in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l.*

7191. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with foliage and figures of animals; a ſhield of arms in the centre. Italian. About 1550. H. 3 ft. 5 in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l.*

7187. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with foliage and figures of animals; with the ſame ſhield as the laſt. Italian. About

Digitized by Google

1550. H. 3 ft. 6½ in., W. 2 ft. 3¼ in. Bought (Soulages Coll.), 15*l.*

This is a folding chair made differently from the maſſive inlaid Venetian or North Italian chairs which derive their form from the claſſical Roman ſeat. Theſe chairs alſo fold and form externally two half circles, one concave and the other convex. The front pieces are cuſped underneath ſo as to give them the character of a mediæval arch. The top pieces form arms, and are ſolid maſſes of three inches ſquare, with rings cut out of the ſolid, and left looſe behind the boſſes with which they finiſh in front. On the underſide are framed a number of inch bars following the bend of the front, and having ſhort lengths claſping into each other, like the fingers of two claſped hands, to form a level ſeat, the bars on one ſide being made oppoſite to the intermediate vacant ſpaces on the other. The front pieces and the tops and ſides of the arms are carved in relief. The ſeats are hinged together by a pin paſſing through the centre of the entire row, and the fronts and backs hinge in a ſimilar way lower down. The back is a ſhaped piece of oak or cheſtnut which is roughly hinged on a pin forming the back end of one of the arms. A hole in it allows it to fall into a ſlot in the end of the other arm which it holds faſt in its place. The whole chair, when this is down in its place, is held rigid and complete. The back is cut into with a wide centre panel, in which is ſunk a ſhield bearing a griffin rampant holding a column, a crown in chief. Theſe arms are carved on ſeveral other chairs of this make.

7193. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with foliage and figures of animals; with the ſame ſhield as the two laſt. Italian. About 1550. H. 3 ft. 6 in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l.*

7189. '60.

CHAIR. Carved oak. A folding arm-chair, with a ſhield of arms in the centre; the top bar at the back carved with foliage and figures of birds. Italian. About 1550. H. 3 ft. 6 in., W. 2 ft. 4½ in. Bought (Soulages Coll.), 15*l.*

Digitized by Google

The top bar hinges on the end of one arm, and drops into a ſlot on the end of the other like 7187. '60, ſo as to enable the chair to be folded or kept taut and ſtiff at pleaſure. A ſunk panel at the back contains the arms of a branch of the Zanotti family in Venice.

7192. '60.

CHAIR. Carved walnut. A folding arm-chair; the top at the back carved with foliage and figures of birds. Italian. About 1550. H. 3 ft. 7 in., W. 2 ft. 5 in. Bought (Soulages Coll.), 25*l.*

A pair with the laſt number.

7180. '60.

CHAIR. Carved cheſtnut wood, partly gilt. The ſupport in front flanked by two dolphins, the back of ſcroll and ſtrap work encloſing a ſhield of arms. Venetian. 16th century. H. 3 ft. 2½ in., W. 12 in. Bought (Soulages Coll.), 15*l.*

7185. '60.

CHAIR. Carved oak. A folding arm-chair; a ſhield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 5 in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l.*

The arms are not diſtinguiſhable.

7186. '60.

CHAIR. Carved oak. A folding arm-chair; a ſhield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 4½ in., W. 2 ft. 2 in. Bought (Soulages Coll.), 15*l.*

Digitized by Google

7188. '60.

CHAIR. Carved oak. A folding arm-chair; a ſhield of arms in the centre of the top bar at the back. Italian About 1550. H. 3 ft. 5½ in., W. 2 ft. 4 in. Bought (Soulages Coll.), 15*l.*

7197. '60.

CHAIR. Carved oak. A folding arm-chair; a ſhield of arms in the centre of the top bar at the back. Italian. About 1550. H. 3 ft. 3½ in., W. 2 ft. 3½ in. Bought (Soulages Coll.), 15*l.*

7184. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with figures of dolphins ſupporting a ſhield of arms. Italian. About 1550. H. 2 ft. 8 in., W. 2 ft. Bought (Soulages Coll.), 15*l.*

This and 7196. '60 fold like No. 7191. '60 and others. The front is like a letter X with the lines curving reverſe ways. The arms formed by a broad ſquare maſs or bar into which a number of bars, ſhaped like the front, are morticed and in the intervals between theſe (inch for inch) the ſhort pieces that form the ſeat are claſped like fingers and hinged on a central pin. The arms are a rock, and iſſuing therefrom a demi-figure of a hart rampant between three ſtars. A baſe of 8 bars bendy-ſiniſter.

7196. '60.

CHAIR. Carved oak. A folding arm-chair; the top bar at the back carved with figures of dolphins ſupporting a ſhield of arms. Italian. About 1550. H. 2 ft. 8 in., W. 2 ft. Bought (Soulages Coll.), 15*l.*

Digitized by Google

7204. '60.

CHAIR. Carved cheſtnut (?) wood. The ſupport in front and the back are of pierced foliage; in the centre of each is a diſtorted maſk. Italian (Venetian). About 1560. H. 3 ft. 5 in., W. 1 ft. 1¼ in. Bought (Soulages Coll.), 20*l.*

7199. '60.

CHAIR. Carved walnut wood. The ſupport in front carved with a ſhield of arms, flanked by terminal female figures, with a feſtoon; the back fan-ſhaped, with foliage decoration, and alſo flanked by terminal figures. Italian (Venetian). About 1560. H. 3 ft. 5½ in., W. 1 ft. 9 in. Bought (Soulages Coll.), 20*l.*

7183. '60.

CHAIR. Carved walnut wood, partly gilt. The front ſupport of ſtrap work with a maſk in the centre; the back of foliated ornament flanked by two terminal figures. Venetian. 16th century. H. 3 ft. 5 in., W. 19 in. Bought (Soulages Coll.), 15*l.*

7870. '60.

CHAIR. Carved walnut wood, with octagonal ſeat; the back formed by two lions bearing branches, ſurmounted by a coronet. Italian. 15th century. H. 4 ft., 1½ in., W. 1 ft. 7 in. Bought, 3*l.* 4*s.*

The carving is coarſer and more heavy than the uſual work in theſe ſolid-backed chairs. The back is pierced and carved into two lions rampant endorſed, or back to back. They hold branches, and are covered by a ducal crown. This was the cognizance of the Sforza family of Milan.

Digitized by Google

7179. '60.

CHAIR. Carved cheſtnut wood, partly gilt. The front ſupport a compoſition of ſtrap work with a maſk in the centre; the back of foliated ornament flanked by terminal figures. Venetian. 16th century. H. 3 ft. 6½ in., W. 19½ in. Bought (Soulages Coll.), 15*l.*

7202. '60.

CHAIR. Carved walnut wood. The ſupport in front carved with a maſk flanked by terminal female figures; the back fan-ſhaped, with foliage decoration, and alſo flanked by terminal female figures. Italian. (Genoeſe?) About 1560. H. 3 ft. 6 in., W. 2 ft. 7½ in. Bought (Soulages Coll.), 20*l.*

The wood of the back is framed in panels, of a long triangular ſhape, with a piece carved and pierced, morticed in to form a pedimental top. The work on this piece is effective but rude and of inferior deſign and workmanſhip to that of the finer gilt carved Italian chairs, of which ſuch ſtately ſpecimens are contained in the Muſeum Collection. It is of North Italian, perhaps Genoeſe, manufacture.

5687. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

The cognizance of the ſtar belonged to the family of Steno in Venice. The arms are:—per feſs, or, and azure, a ſtar of ſix points counterchanged of the field. The houſe remained furniſhed in the old way down to modern times, as was the caſe with more than one of the family palaces in Venice. The Vendramin Calergi, for inſtance, a large houſe belonging to the Vendramino family, remained, with the

Digitized by Google

cheſts ranged along the walls of the great halls which form the centre of each ſtory, down to the year 1843, when it became the property of the Ducheſſe de Berri.

5688. '59.

CHAIR. Carved cheſtnut wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

This and the following ſeven have formed a ſet with the laſt deſcribed.

5689. '59.

CHAIR. Carved cheſtnut wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

5960. '59.

CHAIR. Carved wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

Digitized by Google

5691. '59.

CHAIR. Carved cheſtnut wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

5692. '59.

CHAIR. Carved cheſtnut wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

5693. '59.

CHAIR. Carved cheſtnut wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

5694. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced

Digitized by Google

cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 13½ in. Bought (Soulages Coll.), 15*l.*

5695. '59.

CHAIR. Carved cheſtnut wood, partly gilt. The ſupport in front and the back are heart-ſhaped, with ſtrap work and running ſcrolls; in the centre of each a foliated maſk; the upper part of the back has a compoſition of interlaced cartouche ornament encloſing a ſtar. Italian (Venetian). About 1560. H. 3 ft. 4 in., W. 3½ in. Bought (Soulages Coll.), 15*l.*

7201. '60.

CHAIR. Carved cheſtnut wood. The ſupport in front is carved with a ſhield of arms flanked by terminal female figures, with a feſtoon; the back fan-ſhaped, with foliage decoration, and alſo flanked by terminal figures. Italian. About 1560. H. 3 ft. 6 in., W. 1 ft. 9 in. Bought (Soulages Coll.), 20*l.*

The ſhield is that of the family of Bagnani of Florence. The rudeneſs, however, of many of theſe armorial ſhields renders exact attribution difficult. Italian heraldry is ſo far puzzling that any ſtudy of Italian armoury will ſhow the number of families that adopted the ſame arms, and the minute changes which made the differences. The eagle is generally to be underſtood as the cognizance of the Empire. It deſcended, or profeſſed to deſcend, from the Holy Roman Empire which repreſented the old Imperial power derived from Rome. Several ſovereign Italian families claimed the Imperial arms in one form or another. Thoſe of Eſte and Gonzaga were amongſt the moſt powerful.

7203. '60.

CHAIR. Carved cheſtnut wood. The ſupport in front carved with a ſhield of arms flanked by terminal female figures, with a feſtoon; the back fan-ſhaped, with foliage de-

Digitized by Google

coration, and alſo flanked by terminal figures. Italian. About 1560. H. 3 ft. 6½ in., W. 1 ft. 7¾ in. Bought (Soulages Coll.), 20*l.*

The arms are the ſame as thoſe of 7201. '60.

5679. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front carved, with ſtrap work, terminal figures, maſks, &c., with a ſhield of arms in the centre; the back fan-ſhaped, with perforated acanthus ſcroll work, flanked by terminal figures, and ſurmounted by two ſphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

"Hall" or corridor chairs ſuch as this, are rich and ſhowy though not over luxurious for uſe. The back is formed by three fan-ſhaped ſtiles and a top rail into two long triangular panels, while a piece is morticed into the top rail, and forms a carved and pierced top. Theſe framing pieces are carved as well as the panels themſelves, making both an inequality in the ſurface and a difference in the kind of carving uſed, that on the frames being ſhort, and in the way of notches, &c., while the work on the panels is in delicate ſcrolls and volutes. The arms on the front ſhield are :—argent and gules, per feſs, over all a croſs ancré of the tinctures of the field counter-changed.

5680. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front carved, with ſtrap work, terminal figures, maſks, &c., with a ſhield of arms in the centre; the back fan-ſhaped, with perforated acanthus ſcroll work, flanked by terminal figures, and ſurmounted by two ſphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

This and the following ſix belong to the ſame ſet as the laſt.

Digitized by Google

5681. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front carved, with ſtrap work, terminal figures, maſks, &c., with a ſhield of arms in the centre; the back fan-ſhaped, with perforated acanthus ſcroll work, flanked by terminal figures, and ſurmounted by two ſphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

5682. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front carved, with ſtrap work, terminal figures, maſks, &c., with a ſhield of arms in the centre; the back fan-ſhaped, with perforated acanthus ſcroll work, flanked by terminal figures, and ſurmounted by two ſphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

5683. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front carved, with ſtrap work, terminal figures, maſks, &c., with a ſhield of arms in the centre; the back fan-ſhaped, with perforated acanthus ſcroll work, flanked by terminal figures, and ſurmounted by two ſphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

5684. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front carved, with ſtrap work, terminal figures, maſks, &c., with a ſhield of arms in the centre; the back fan-ſhaped, with perforated acanthus ſcroll work, flanked by terminal

Digitized by Google

figures, and ſurmounted by two ſphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

5685. '59.

CHAIR. Carved cheſtnut wood, partly gilt. The ſupport in front carved, with ſtrap work, terminal figures, maſks, &c., with a ſhield of arms in the centre; the back fan-ſhaped, with perforated acanthus ſcroll work, flanked by terminal figures, and ſurmounted by two ſphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

5686. '59.

CHAIR. Carved walnut wood, partly gilt. The ſupport in front carved, with ſtrap work, terminal figures, maſks, &c., with a ſhield of arms in the centre; the back fan-ſhaped, with perforated acanthus ſcroll work, flanked by terminal figures, and ſurmounted by two ſphinxes forming a pediment. Italian (Venetian). About 1560. H. 4 ft., W. 20 in. Bought (Soulages Coll.), 15*l.*

7198. '60.

CHAIR. Carved walnut wood. The ſupport in front carved with a maſk, flanked by terminal female figures; in the centre of the back is a cartouche containing a nude figure, flanked by winged terminal figures. Italian (Venetian). About 1560. H. 3 ft. 6 in., W. 1 ft. 7 in. Bought (Soulages Coll.), 20*l.*

7200. '60.

CHAIR. Carved walnut wood. The ſupport in front carved with a groteſque maſk flanked by winged harpies; the back of foliage flanked by terminal female figures, with a

Digitized by Google

pediment in the form of two mermaids ſupporting a cartouche. Italian (Venetian). About 1560. H. 3 ft. 6½ in., W. 1 ft. 8 in. Bought (Soulages Coll.), 20*l.*

7205. '60.

CHAIR. Carved walnut wood. The ſupport in front containing a maſk ſurrounded by ſcroll foliage, and flanked by two terminal winged figures; the back containing a cartouche with a ſhield of arms, and alſo flanked by two terminal figures. Italian. About 1560. H. 3 ft. 6 in., W. 1 ft. 7½ in. Bought (Soulages Coll.), 20*l.*

The arms are compoſed of two coats impaled. The dexter ſhield: partly per feſs, in chief a chalice; thoſe in the ſiniſter coat are the column of the great Colonna family of Rome, which formed alliances in all the ſtates of Italy.

7181. '60.

CHAIR. Carved walnut wood, partly gilt. The front ſupport of interlaced ſtrap work, with a maſk in the centre, flanked by two terminal figures, the back of ſimilar work, with a ſhield of arms in the centre, and ſurmounted by two cupids. Venetian. 16th century. H. 3 ft. 4½ in., W. 15 in. Bought (Soulages Coll.), 10*l.*

The arms borne on this chair are three lions paſſant, each holding a branch.

7182. '60.

CHAIR. Carved walnut wood, partly gilt. The front ſupport of interlaced ſtrap work, with a maſk in the centre, flanked by two terminal figures, the back of ſimilar work, with a ſhield of arms in the centre, and ſurmounted by two cupids. Venetian. 16th century. H. 3 ft. 4½ in., W. 15 in. Bought (Soulages Coll.), 10*l.*

Arms, a bend. The ſtructure of theſe ſolid chairs meant to range along a wall, is worth notice, and this and the following number may

Digitized by Google

ſerve as ſpecimens of conſtruction; the back is cut into two tenons at the baſe, long enough to paſs through the ſeat and find reſiſtance againſt the back ſupport, a flat piece repreſenting the two legs. The back ſupport again and the front are morticed into the ſeat, and theſe three pieces kept tight by ſmall bars, deep enough to be ſhaped into ogee arches. Thus the chair is compoſed of the three pieces forming the front and back legs, and the back. Theſe all meet in the ſeat, which is merely a fourth, cut or ſunk into a ſhallow round or ſquare panel. They are in this inſtance ſtrengthened and kept thoroughly firm and ſolid by the croſs pieces that join the ſupports and again connect them more completely with the ſeat.

7182*a*. '60.

CHAIR. Carved walnut wood, partly gilt. The front ſupport of interlaced ſtrap work, with a maſk in the centre, flanked by two terminal figures, the back of ſimilar work with a ſhield of arms in the centre, and ſurmounted by two cupids. Venetian. 16th century. H. 3 ft. 4½ in., W. 15 in. Bought (Soulages Coll.), 10*l*.

7206. '60.

CHAIR. Carved walnut wood. The ſupport in front and the back are of fruit and foliage flanked by maſks; a cartouche in the centre of the back. Italian. About 1560. H. 3 ft. 1 in., W. 1 ft. 1½ in. Bought (Soulages Coll.), 20*l*.

The ſeat is ſquare, and the legs or ſupports are made of two flat pieces as in No. 7182. '60. The back is ſquare and cloſely cut, lower than is uſual with theſe chairs, and gives the appearance of a more compact compoſition.

7869. '61.

CHAIR. Carved wood. The ſeat of red damaſk. Italian. 16th century. H. 4 ft., W. 1 ft. 5¼ in. Bought.

As the particular form of this chair and that of No. 7817. '60 is unuſual amongſt thoſe of the collection now in the Muſeum, we muſt

Digitized by Google

give a deſcription of this, the moſt effective of the two. The frame conſiſts of two back and two front pieces, much as we frame our modern chairs. They are not ſloped in and out to give ſpread to the back legs, but are ſimply ſtraight pieces of walnut wood. The back pieces terminate in acanthus leaves, and are held together by two effective croſs pieces, carved and forming ſmall panels of marquetry, beſides having arabeſques and rude figures inlaid in holly or lime. There are no arm pieces. The ſeat covers a box that opens, and the front is framed into the legs and forms a panel with carving and a ſmaller inlaid central panel, ſuch as occupies the centres of the back pieces. It has had a cuſhion, and, though very ſimple in compoſition, forms an effective piece of furniture.

4256. '56.

CHAIR. Carved walnut wood; an arm-chair. Italian (Venetian). 17th century. H. 4 ft., W. 2 ft. 10 in. Bought, 10*l.*

A ſpecimen of a kind of chair made with extraordinary richneſs of carving in ſome examples. The legs and arms are made in bold ſcroll pieces, turning over reverſe ways in front and where it meets the back. The arms are broad flat pieces. The ribs and ſpines which run down natural growths, ſuch as the ſtalk of the palm leaf, are here made to give edges where the fineneſs of the work would make it impracticably thin, or central thickneſſes, which ſtrengthen the work without making it coarſe, and give a delicate diverſity to a ſurface generally broad. This character runs through all the excellent work which Italian cabinet makers cut ſo readily, both in box and walnut, and with greater freedom and readineſs on their carved frames for mirrors and pictures, made in willow, poplar, and other ſoft wood for gilding. The legs of this chair are as wild and unruly as the arms. They are joined by a croſs rail below, alſo curved and re-curved. Such pieces of furniture are ſhowy, and occupy a needleſs amount of ſpace. Their outlines want moderateneſs and propriety; but as ſpecimens of work they are often ſurpriſing. We may refer the reader to an illuſtration in the ſomewhat ſimilar carving of a table, belonging to Mr. Webb.[1] Some examples of this extravagantly coſtly carved work, cut in box and with rare grace and delicacy through all its exuberance, are to be ſeen in the Accademia delle belle Arti, in Venice. Others are, or were, in the collection of Mr. Rawdon Brown, in Venice, and three or four are

[1] Exhibited in the South Kenſington Muſeum.

Digitized by Google

amongſt the furniture of Sir Walter Scott in the large library at Abbotsford.

1537. '55.

CHAIR. Carved wood, the back and ſeat covered with appliqué embroidery. Venetian. About 1600. H. 3 ft. 1½ in., W. 19 in. Bought, 3*l.* 10*s.*

The legs are cut into ſingle twiſts. Theſe meet in a central collar, and the twiſts are reverſed on the two ſides of it. The bars are ſimilar work. The back plain, being covered with an embroidered cuſhion. A good ſpecimen for modern imitation. The chairs uſually made in oak (theſe are of walnut) and ſupplied by upholſterers for modern antique dining room furniture, are made in this form. Much of ſuch work is manufactured in Belgium and ſent over to this country.

1538. '55.

CHAIR. Carved wood, the back and ſeat covered with appliqué embroidery. Venetian. About 1600. H. 3 ft. 1½ in., W. 19 in. Bought, 3*l.* 10*s.*

Similar to the laſt.

7818. '61.

CHAIR. Carved oak. An arm-chair, covered with crimſon damaſk. Italian. 18th century (?). H. 4 ft. 8 in., W. 2 ft. 8 in. Bought, 2*l.*

7819. '61.

CHAIR. Carved wood. An arm-chair, covered with crimſon damaſk. Italian. 18th century (?). H. 4 ft. 8 in., W. 2 ft. 8 in. Bought, 1*l.* 12*s.*

279. '69.

CHAIR. Walnut wood, inlaid on the back, frame, and ſeat with ivory in ſerpentine marquetry. Italian. H. 3 ft. 5½ in., W. at foot, 1 ft. 3½ in. Bought, 4*l.* 16*s.*

Digitized by Google

ork.

the large fire

eat covered r
bout 1600.

n a central co
e bars are fi
oidered cuffs
usually made
or modern
Much of it
ountry.

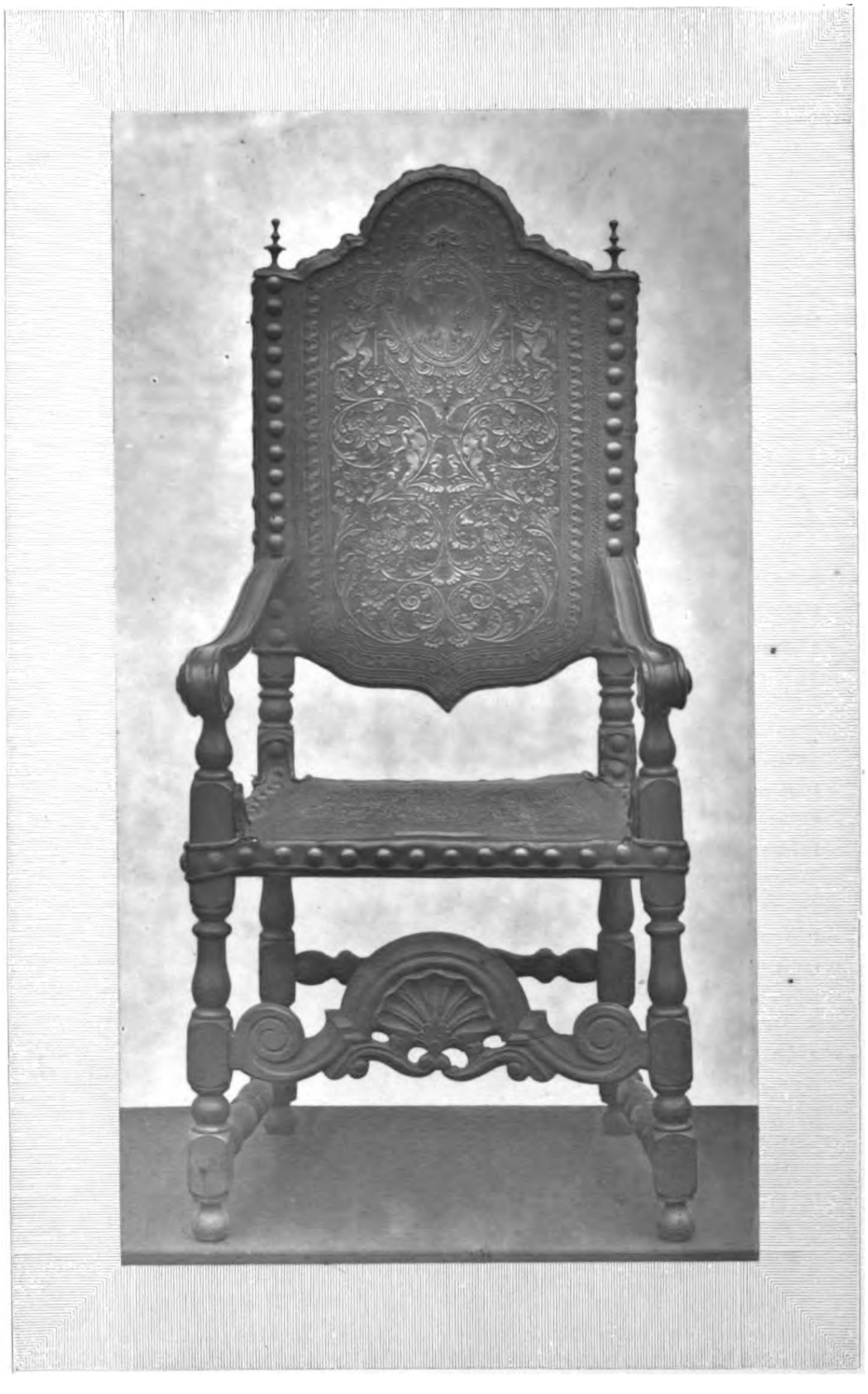
overed wi
1600. H

red with
?). H.

ed with
H.

, and
H.

Digitized by Google



CHAIR.

Portuguese, XVII. Century.

786. '65.

Digitized by Google

A chair on front and back ſolid ſupports, ornamented with Certoſino work. The back is brought into an oval form by curves or ſegments of circles ſhaped like the bulges of cuſping. The ornamental work is of ivory, inlaid in the uſual diamonds with a long and a ſhort point. They are formed into circles of various ſizes filled in with ſmall triangles, &c., and lined round with white wood. The front ſupport is cut out into a cuſped arch in front. There is a certain want of exactneſs in the inlay, and a new look about the walnut wood that forms the baſe of the ſtructure from which we may take this as a modern imitation of old work.

786. '65.

CHAIR. Walnut wood. An arm-chair, the ſeat and back formed of leather emboſſed and inciſed in arabeſque pattern, among which is a ſhield of arms beneath a coronet; the framing decorated with large gilt-headed nails. Portugueſe. Latter part of 17th century. H. 4 ft. 5 in., W. 2 ft. Bought, 4*l.*

This and the five following numbers are leather chairs, peculiarly characteriſtic of old Portugueſe work. The chairs conſiſt of ſimple frames with turned legs and high backs. The tops of the backs have an arched centre, leaving the two angles ſquare. On theſe are mounted finials or knobs of braſs, conſiſting of broad flat collars round a centre. They have been caſt and then finiſhed in the lathe. The woodwork on the top ſlopes backwards, ſo as to ſhow a broad ſlanting edge. On this the leather is faſtened with broad round-headed nails, an inch in diameter. What gives to the chair a character which is ſo peculiarly national is the quality of the leather employed in its conſtruction. It is admirably prepared and ſolid as a board. Though the date of the chairs is as old certainly as 1680, the leather ſhows no ſign of bagging or ſtretching in any way. The back and the ſeat have no ſupport in the way of webbing or croſs bars. The leather acts as back and ſeat. It is ſufficiently elaſtic to be comfortable, though hard and too ſtiff to go into holes. The whole of theſe ſurfaces are covered with arabeſques very freely drawn, and in the beſt cinquecento Italian deſign. We notice the imperial double-head crowned eagle on ſome of the chairs. The others bear an achievement of two coats impaled. 1ſt. Three lion's heads couped. 2nd. Three vine leaves. The work has been ſtamped with ſharp dies on the leather while ſoftened by boiling, and the lines are as clear and diſtinct as chaſed lines

Digitized by Google

on bronze, latten, or other metals of moderate hardneſs. The ſkins are of admirable quality, and could not be produced in this country.

Other Portugueſe furniture will be found in the Muſeum collection amongſt the cabinets and tables. They are moſtly of Indian wood, teak, roſewood, or ebony, with ivory and black inlay, in ſmall oriental deſigns, and pierced braſs or gilt metal mountings. Theſe belong to diſtinct ſchools of manufacture, and we have yet to look for renaiſſance furniture of bolder deſign and more in alliance with the rich arabeſque work here diſplayed to give us a complete idea of the deſigns of a country ſo proſperous and wealthy as Portugal at the date of theſe leather manufactures.

787. '65.

CHAIR. Walnut wood. An arm-chair, the ſeat and back formed of leather emboſſed and inciſed in arabeſque pattern, among which is a ſhield of arms beneath a coronet; the framing decorated with large gilt-headed nails. Portugueſe. Latter part of 17th century. H. 4 ft. 5 in., W. 2 ft. Bought, 4*l.*

788. '65.

CHAIR. Walnut wood. The ſeat and back formed of leather emboſſed and inciſed in arabeſque pattern; in the centre a ſhield of arms with helmet and creſt; the framing decorated with large gilt-headed nails. Portugueſe. Latter part of 17th century. H. 4 ft. 7 in., W. 1 ft. 11 in. Bought, 3*l.*

789. '65.

CHAIR. Walnut wood. The ſeat and back formed of leather emboſſed and inciſed in arabeſque pattern; in the centre a ſhield of arms with helmet and creſt; the framing decorated with large gilt-headed nails. Portugueſe. Latter part of 17th century. H. 4 ft. 7 in., W. 1 ft. 11 in. Bought, 3*l.*

Digitized by Google

790. '65.

CHAIR. Walnut wood. The ſeat and back formed of leather emboſſed and inciſed in arabeſque pattern of flowers; the framing decorated with large gilt-headed nails. Portugueſe. Latter part of 17th century. H. 3 ft. 8 in., W. 1 ft. 9 in. Bought, 2*l.*

791. '65.

CHAIR. Walnut wood. The ſeat and back formed of leather emboſſed and inciſed in arabeſque pattern of flowers; the framing decorated with large gilt-headed nails. Portugueſe. Latter part of 17th century. H. 3 ft. 8 in., W. 1 ft. 9 in. Bought, 2*l.*

242. '64.

CHAIR. (Model.) In walnut wood; the ſeat and back covered with ſilk damaſk; probably uſed in the group of clothed ſtatuary. Spaniſh. 17th century. H. 10½ in., W. 9½ in. Bought, 6*s.* 3*d.*

Made for a preſepio or nativity group, ſuch as are commonly ſet out at Chriſtmas in Catholic countries. It is made with arms in the faſhion of our 17th century chairs in this country.

4618. '58.

CLOCK, upright, in Caſe. The caſe richly inlaid with marquetry ſcroll work. The dial, ſigned "Henry Poiſſon, London." Engliſh. Period of Queen Anne. H. 8 ft. 3½ in., W. 19 in. Bought, 12*l.*

This clock-caſe is ornamented with marquetry inlays of a bold kind, foliage forming the leading features in the decoration. The foliage is not confined in ſpaces, but ſpread over the door-panel, ſides, &c. of the

Digitized by Google

clock-caſe. The work being larger, and having more definite deſign, does not require being confined in corner and centre pieces, as in the fine moſs pattern uſual at that period. It has, however, white lines running through the work, which give it ſomething of this ſhaped character, and act as a contraſt and corrective of the luxuriance of the foliated deſign.

2629. '55.

COFFER or Linen Cheſt. Teak wood, divided into panels in front, with waved mouldings in ebony and roſewood. Dutch. About 1640. H. 1 ft. 7½ in., L. 5 ft. 6 in., W. 2 ft. 8½ in. Bought, 6*l.*

The forms of the panels are diamond-ſhaped, the angular ſpaces intervening alſo formed into panels.

The waved mouldings are executed by machinery and were early introduced, perhaps from Germany, by the Dutch. The main ornament of this cheſt is its lock. A bold openwork or pierced plate in floriated ſcrolls and a heavy haſp of hammered iron are effective additions to what would be plain work enough. We may refer to much mediæval furniture to ſhow how effective theſe ornamentations of the iron work can be made. The old church doors will occur to the reader at once. We may alſo call the reader's attention to the Spaniſh cabinets in the Muſeum with flap fronts, which depend excluſively in many inſtances on their locks, bolts, and hinges for artiſtic effect.

7270. '60.

COFFER or Linen Cheſt. Carved oak, inlaid with geometrical marquetry, and with the initials T. S. Engliſh. About 1500. (From the Palace, Biſhopthorpe, York.) H. 2 ft., L. 5 ft., W. 2 ft. 1½ in. Bought, 10*l.* 10*s.*

It is divided into three panels. The mouldings are rudely cut. The panels are occupied with a rectangular inlay of holly or other light wood forming a fret. It is curious as an early ſpecimen by native joiners of work that became general, and was deſigned and executed with the utmoſt ſkill during the reigns of the Tudor kings. Henry the Seventh introduced Italian wood-workers as well as other artiſts into England, as had been done for ſculpture and Moſaic work by earlier

Digitized by Google

kings. It is eaſy to ſee that the woodwork of King's College Chapel, Cambridge, finiſhed during the ſucceeding reign, ſhows the work of Italian renaiſſance deſigners.

1750. '69.

COFFER. Carved oak. The panels carved with interſecting circles, lozenges, and flowers. Flemiſh. 15th century. H. 2 ft. 8¼ in., L. 5 ſt. 7 in., W. 2 ft. Bought, 13*l.* 10*s.*

7098. '60.

COFFER. Carved oak. On the front panel is a compoſition in high relief repreſenting Eſther and King Ahaſuerus (?); the borders decorated with feſtoons, &c. Round the margin of the panel is a Flemiſh inſcription. Flemiſh. 16th century. H. 1 ft. 11 in., L. 3 ft. 1½ in., W. 1 ft. 9½ in. Bought, 6*l.*

The front is ſhaped into a panel and has ſide pieces ornamented with ſcutcheons and wreaths in high relief. The panel contains a long piece of carving repreſenting Eſther and Ahaſuerus, more probably than Solomon and the Queen of Sheba. The latter compoſition is uſual on marriage cheſts. Solomon typifying the ſplendour of the Church in the perſon of its Head, and the Queen of Sheba the body of the Church, the Bride of the Lamb, &c. The two perſonages are generally ſtanding. Here the Queen is kneeling, as in the uſual repreſentations of Eſther. This compoſition had alſo its typical meaning of the alliance of the ſecular power with the ſpiritual. Haman's gallows are wanting here, but the ſcene repreſents a building with columns and gables, chimneys, &c. above them. The following legend runs round the ſculpture: DESICK GADES VOLCKVMME THO BRINGEN HADDE VOR GENAMEN IST OMLESTEN—SVLV. The reader will recogniſe the old conventional way of repreſenting buildings by an entrance-arch and roofs above wholly out of real proportion. This may be ſeen in the ſculptures of the arch of Titus at Rome, and in many quaint variations in the Moſaic pictures in the old Roman Baſilicas and thoſe of Ravenna, S. Marco at Venice, &c. The ſeries of diviſions

Digitized by Google

with gables above, the amount of incident down to the ſmoke coming from the chimneys, as well as the ſpirit with which the many figures are deſigned, make the cheſt a piece unuſually decorative for its period.

2789. '56.

COFFER or Cheſt. Carved oak, geometric Gothic deſign, with wrought-iron lock. French. About 1480. H. 2 ft. 7 in., L. 3 ft. 7 in., W. 2 ft. Bought, 14*l.*

The front of this coffer is divided by ſmall buttreſſes, one inch in each dimenſion, into three panels, and on the ends into two. The panel moulds are cut out of the frame pieces and the corners are rounded, the turn being cut out of the upright on one ſide and out of the horizontal piece on the other; the baſe lines are weathered or ſloped ſimply. The mouldings turn in half-way up and form ogee arches branching into crockets on the outer ſides. The ground work of the panels is reticulated with cuſped geometric window tracery; this work is under the arch crockets or rather the portions not ſo covered. Each diviſion has a ſmall four-leaved flower in the centre. The centre panel is ſhortened by a ſquare block taken for the lock plate. A carved round moulding (about one inch and a half) runs round the top frame piece, forming a ſort of cornice to the whole cheſt. It turns down where the lock piece comes and runs round it. The lock plate is rimmed with 3-rib lines of border, and the haſp is a winged dragon. The nails are ſquare-headed and have four-leaved plates under the head. The top or lid is moulded on the edges, and opens a third of the way from the back; but this is, probably, a modern adaptation. There are no traces of old hinges on that portion. The little buttreſſes are ſcaled in the faſhion of the 15th century late woodwork, when tile coverings or any ſort of decorative reticulations that enriched the ſurface of woodwork were adopted as ornaments. They finiſh in little crocheted pinnacles.

To underſtand well the beſt kind of French woodwork of the period preceding the actual introduction of the renaiſſance, but when its ſpirit began to be felt and expreſſed in the old traditional decorations, the ſtudent ſhould be referred to the ſtall work at Amiens Cathedral.

Digitized by Google

4907. '58.

COFFER or Cheſt. Oak; carved and divided in front into ſix compartments by attached carved columns. French. About 1490. H. 2 ft. 7¼ in., L. 4 ft. 6 in., W. 2 ft. Bought, 25*l.*

This ſhould be obſerved for the admirable work of its linen panelling and the mouldings round each panel. The linen pattern, of which there are ſo many varieties, is taken from a length of cloth or diaper folded and refolded without doubling, as a napkin might be folded for table uſe. It is firſt turned over at each end, and then each end folded backwards and forwards, without letting the plaits meet. Theſe form ſo many irregular ogee moulds, and the top and bottom ſhow the ſequence of the folds. In this cheſt the panels are tall and narrow, and the ſtiles and rails formed into very fine arch lines on the angles, the bead lines being there cut clearly out and made to croſs over the lower of the top rail to the outſide of the upright and *vice verſâ*. An excellent example for fine work of this kind. The dividing uprights are ſmall buttreſſes applied or faſtened on; not worked in. The ſides of them are either ſcales or tiles, ſome ſtraight; ſome with the courſes going diagonally to make a variety. They end in little gables, and finally in a ſpecies of pinnacle. We had good cheſts and doors made in this way in England. Specimens may be ſeen in old houſes of wood conſtruction in Kent and the ſouthern counties ſtill. The top mouldings are always cut paſt the turning in the angle; on the top are rails, not mitred, as in modern mouldings for panels.

227. '66.

COFFER. Walnut wood. Carved with terminal female figures at the angles ſupporting a cornice of foliage; the front panel bearing an interlaced cipher, each of the ſide ones a ſhield of arms. French. 17th century (?). H. 3 ft. 3 in., L. 3 ft. 3 in., W. 2 ft. 2 in. Bought, 79*l.*

The interlaced cypher is compoſed of the letters D.S.L.E.L. in Italian court writing. The arms bear a heart with a lily iſſuing therefrom, in chief three mallets. For creſt a female head with a lily iſſuing

Digitized by Google

therefrom. The whole, which is a ſquare, ſtands on a plinth with beaded moulding on the angles. The interlaced cyphers began to be uſed in the 16th century, and were common in the ironwork, fire-backs, gates, &c. of the 18th century. But the general look of the piece, beaded mouldings, ſurface of the wood, and character of the heraldic carving, ſeem to point to a modern origin. It was made for the furniture of the Château de Mailli, in Burgundy, and the arms are the mallets, "armes parlantes," of that family. It is figured in Serer[1] as part of the Carpentier Collection. He attributes it to a period as early as the 15th century. It may, however, be queſtioned whether this is not a modern reproduction.

252. '64.

COFFER. Walnut wood, with marquetry of coloured woods; the lock plate, angle claſps, etc., openwork of tinned iron. German? About 1500–30. H. 18½ in., L. 3 ft. 2 in., W. 23 in. Bought, 20*l.*

About this there is no carving, with the exception of two bars or flaps that keep the top, which is one plank, from warping, and alſo protect the ends of the lid. Theſe are mere bars but cut at the front ends into little crouching lions. This is thoroughly good carving, and the bars are nailed through from the lid; the nails made into ornamental points by connecting them with ſmall inlays of white wood. The main ornament of the cheſt is its ironwork. The lock-plate, for inſtance, iſſues at each corner into a circular plate of beaten foliage work very light and ſlightly beaten up as well as pierced. At the ends are bold ſquare ſwing handles a foot wide, the handle portion being ſtraight. Theſe are ſet in circular plates of pierced and beaten work five inches in diameter. The four corners of the front have ſimilar plates, not as bond iron but ſimply for decoration. All the iron has been tinned, perhaps a modern addition. The open iron, like that on the Spaniſh cabinet, No. 340. '66. is ſet on velvet, which is new. Much work of a ſimilar kind was made in England in the 16th and early 17th century, at Norwich amongſt other places. Excellent ſpecimens both of the work and the faſhion of laying over velvet or cloth may be ſeen in the old manſions of that part of England.

[1] Arts ſomptuaires. Album and Text, vol. ii. p. 205.

Digitized by Google

80. '64.

COFFER. Cypreſs wood; the front and ſides carved with flat ornament of hunting and other ſubjects. Below are niched allegoric figures, the ground filled in with green maſtic. Italian. About 1350. H. 2 ft. 4½ in., L. 5 ft. 4½ in., W. 1 ft. 7 in. Bought, 92*l.*

Of the early Italian art, in inciſed and inlaid woodwork, we ſhall ſee no ſpecimen ſo important or ſo decorative as this. It is of cypreſs wood, that material like ſweet cedar being conſidered a ſpecific from its ſmell againſt moth and other inſects. The form of the cheſt is ſimple, but more graceful and with more deſign than is uſual in ſuch pieces. It has no architectural character. The front is mounted on two ſhaped legs or haunches, being merely boards cut out each into the form of half an ogee arch head. On the angle they meet the ends. Theſe are two ſingle pieces ſhaped at the bottom into ogee arch heads. The front of the cheſt is ſeparated from the cuſped ſupports by an open ſpace of three inches, extending nearly the entire width. This opening is occupied by baluſters of turned wood an inch in diameter, and ſeparated by about three-quarters of an inch from each other. If we examine theſe we find them only halves, that is, flat behind, but ending in pegs above and below, by which they fit into the bottom of the front board, and a bar of wood, on which they are ſupported. The little baluſters are merely turned in rings and ſlight depreſſions and are of even diameter from top to baſe. The lid conſiſts of a board. The whole of the front and the centres of the ſides are elaborately decorated with inlay of green and vermilion. As we ſee it now, moſt of this, a compoſition of wax and and maſtic of ſome kind has diſappeared, perhaps with the cleanings that preceded its ſale to the Department. We ſee, therefore, now rather the inciſed lines than the inlay that they were made for. But as it is the delicacy of the deſign, and the careful way in which it has been executed on a ſoft wood with grain liable to chip, is perhaps ſtill better to be appreciated.

There is in the centre of the front an elaborate heraldic achievement with foliated ornament round it. On either ſide of this compartment are two panels or diviſions, and below are a ſeries of niches with arches and columns between, each containing a figure of one of the virtues. The firſt or right hand panel contains a group of figures repreſenting a betrothal. The knight ſtands on one ſide of a fountain, the Fountain of Youth, and the lady on the other. They eat the fruit of the tree of love

Digitized by Google

that grows beſide it. Behind the lady ſtands a maiden, and behind the cavalier a ſquire, holding his ſword. Again, the lovers are ſeen ſeated, and muſicians playing before them. Trumpeters are proclaiming their marriage from a tower. In the ſecond or left hand panel we perceive ladies looking on at the chaſe, and alarmed by wild beaſts. Of theſe they are warned by Love, and they ſeek the protection of a knight, who is crowned, and is in the act of letting fly an arrow. The niches below contain virtues, chiefly of the knightly order, courteſy, equity, chivalry, purity, truth, &c. Theſe are repreſented by winged figures with their various attributes. Round the whole of this decorated front runs a border of rolled foliage. This alſo runs along the bar that ſupports the turned rails or baluſters. The two arch ſpandril pieces below contain the combat of St. George between them. But much of this has worn or been cut away. The ornaments of the ends conſiſt of ſhields with arms, and bold foliated ſcrolls iſſuing above, below and on each ſide in a following order.

Such work on cheſts is only met with occaſionally.

7613. '61.

COFFER, panel or front. Gilt wood, inlaid with three octagonal panels in glazed terra cotta, containing events from the Fall of Man, in relief. Italian. By Jacopo della Quercia. 14th century. H. 1 ft. 11 in., L. 5 ft. 6 in. Bought (Gigli-Campana Coll.), *60l.*

The centre panel contains the expulſion from Paradiſe, and that on the right the Eternal Father, a draped and nimbed figure pronouncing judgment on Adam and Eve, who are girt with fig leaves; that on the left contains Adam delving and Eve ſpinning. Adam, clothed with the girdle of fig leaves, leans on a hoe; Eve, a graceful fitting figure, fingers the wool from the diſtaff with her left hand, and winds the thread on a reel with her right; a landſcape background. They are modelled with much grace and belong to the beſt period. They are attributed to Jacopo della Quercia, a Sieneſe ſculptor, born at Quercia, a village near that capital, in 1374. He firſt gained his reputation by a model he made for a funeral ceremony celebrated on the death of Giovanni d'Aggo Ubaldini, one of the generals of the Sieneſe army, then engaged againſt the Florentines. Two ſhields are on the panels right and left of the bas-reliefs, but the arms are defaced. Elegant arabeſques fill up the other ſpaces, and all of it has been gilt.

Digitized by Google

5791. '60.

COFFER, panel or front. Painted with figure ſubjects in three compartments, ſurrounded by a border of ſcroll ornament in raiſed and gilt ſtucco work. Italian (Florentine). About 1370. 4 ft. 5 in. by 1 ft. 6 in. Bought, 80*l.*

The painting of this coffer repreſents more direct dramatic action than we commonly ſee in theſe pictures. The hiſtory of a diſputed treaty of marriage and the ſucceſsful iſſue to the faithful lovers is here recorded. In the right hand corner is a group of perſons, diſputing with great vivacity. A fair haired young man in a long ſurcoat or caſſock, now black, but perhaps dark blue or green originally, is in high diſcuſſion with a rival and an aged umpire, the father of the bride or opponent is liſtening to what is ſaid. The action of the hand is moſt dramatic, as well as the expreſſion on the faces of the perſons engaged in diſcuſſion. A doorway ſeems to lead to the central portion, which is only ſo far divided from the ſides, for the doorways are but breaks in a continuous background. Here the ſame young man is riding to the houſe or bower of the bride, with ſquire and attendants at his horſe's head. The young lady is holding to a pillar to indicate her conſtancy, and from her iſſues on a ſcroll the legend, NON ꝺUOVA COR MEO. So that family arguments are not to be underſtood to have moved her conſtancy. At the door of an incloſure a lady, full dreſſed, receives him, and he is ſeen partly through the open door, kneeling before her, and again in the extreme left ſeated by her on a bench or ſeat of eſtate. The ſame head and features and the ſame dreſs preſerve the identity of the lover through theſe various actions, combined on the whole into one compoſition. The painting is more ſimply dramatic and aims at telling a natural tale more completely than is uſual in furniture painting, or in the uſual hiſtorical repreſentations of the day, and there is a certain charm in a piece of old domeſtic life which tells perhaps ſomething of an actual ſtory; anyhow a chapter of a ſtory as old as humanity. The ſurrounding work, which is in relief, frames it in as a complete cabinet picture.

7815. '62.

COFFER. Carved and gilt all over, with armorial ſhields, and a portion of the Nicene Creed in Latin. Italian. 14th century. H. 2 ft., L. 5 ft. 3 in., W. 1 ft. 10½ in. Bought, 18*l.*

Digitized by Google

The front is divided into three panels each cuſped with ſix foils. Each panel repeats the ſame ſhield, viz., argent, a mountain in baſe, and a ſtar-in-chief azure. Round theſe are raiſed Lombard letters forming a border. They are the firſt portion of the Nicene Creed. The words are Latin, but ſome follow the Italian ſpelling, and may paſs as evidence how gradually the various corruptions of Latin iſſued in the dialects of Italy, amongſt which the Tuſcan was moſt uſed in the ſervice of literature and repreſents Italian. Thus theſe letters run, CREDO IN UNU DE PATRE, etc., while the ſacred name GIESO CHSTO ſhows the popular pronunciation of the Italian. The legend runs from right to left, beginning on the top of each panel. Owing to the ſoftneſs of the ground on which the gilding has been laid the letters are not very eaſily readable. The deſign has been helped out by dotted lines impreſſed in the ſoft geſſo baſe. Cherubs' heads are put on the intervals between the front panels. The gilding has been retouched, perhaps wholly redone. The cheſt has been uſed for a ſacriſty or private domeſtic chapel for holding eccleſiaſtical veſtments. Its date may be put at the end of the 14th century.

7852. '62.

COFFER. Carved and gilt wood (called the "Dini Caſſone"), in the front is ſet a painting on panel by Dello Delli (about 1440), repreſenting the meeting of Solomon and the Queen of Sheba; and at either end a painting of cupids playing on muſical inſtruments. Italian. H. 3 ft. 2½ in., L. 7 ft., W. 2 ft. 7 in. Bought, 80*l.*

The front conſiſts of one large panel with double pilaſters at each end, and figures in the niches between holding ſhields, all gilt. This forms a ſort of framework for the pictorial repreſentation on the panel. The painting repreſents Solomon and the Queen of Sheba, typical of the union of Chriſt and the church, of the temporal and the ſpiritual powers, and of various different religious ideas in the middle ages. Here it is the type of marriage; the union of power and earthly ſplendour with humility, devotion, and beauty. The Queen of Sheba is here repreſented under a canopy of cloth of gold, ſupported by winged cherubs, and carried in a triumphal car drawn by horſes all clothed with deep houſings of the ſame material. She is followed by her maids and by her miniſters, adviſers, and ſages. The figure of Solo-

Digitized by Google

mon advances on the oppoſite ſide. They are before an apſe or receſs of a temple. Figures of angels are above this in a ſort of ſtatueſque arrangement. All the dreſſes are elaborate repreſentations of extreme faſhions of the 15th century in Tuſcany, with ſome imaginary details where the figure of Solomon and the ſages are introduced.

The top of the cheſt is gilt and tooled over with various patterns. The interior of the lid is painted with two bunches of flowering plants freely drawn from nature. Theſe are in good preſervation. The figures of angels playing muſical inſtruments on the ends, and the front panel are uninjured. It has been a wedding cheſt.

5792. '60.

COFFER, panel or front. Wood, painted with figure ſubjects and figures; at either end is a figure in relief in gilt ſtucco work. Italian (Florentine). About 1440. 5 ft. 11 in. by 1 ft. 10 in. Bought, 9*l.* 2*s.*

7898. '63.

COFFER, panel. Wood, carved and gilt, with figures in low relief. Italian. 15th century. H. 1 ft. 4½ in., L. 5 ft. 4¼ in. Bought, 12*l.* 10*s.*

A marriage coffer with groups repreſenting a marriage in the long dreſs and head-gear of the day.

4639. '58.

COFFER or Cheſt. Wood carved and gilt. A "caſſone" or marriage coffer; the front and ends painted with allegorical ſubjects. Italian. 15th century. H. 3 ft. 1 in., L. 7 ft. 1 in., W. 2 ft. 7 in. Bought, 80*l.*

The principal painting is on the front, which is formed by architectural mouldings into a panel or framed picture. It is a marriage coffer for a bride's dowry. The ſubject of the painting conſiſts of three proceſſions repreſenting, ſeverally, the triumph of Chaſtity, the triumph of Love, and the triumph of Death. The central group is the triumph of Chaſtity. Chaſtity, in the perſon of a beautiful bride herſelf, ſtands

Digitized by Google

erect on the triumphal car. She is crowned with a wreath of white flowers and the car is draped with cloth of gold. It is drawn by unicorns, an animal emblematic in the middle ages of virginity. It was ſuppoſed that only a virgin was able to catch the unicorn. If ſhe ſat in the foreſt, the unicorn would run to her and lay its head in her lap; hence that figure had a religious ſignificance that was variouſly applied. Here they are the ſervants of virginity and draw the car of chaſtity, which is waited on by groups of virgins all ſplendidly arrayed. Love blindfolded is bound to the back of the car. Over him chaſtity is triumphant.

Behind this group follows the triumph or proceſſion of Love. He ſtands and drives a car drawn by white horſes, and round him are groups of young gallants. All theſe are dreſſed in the utmoſt extravagance of the faſhion of the day, as may be ſeen by the extraordinary developments of turban and head gear, conſtantly changing and worn by the exquiſites, the "brigata ſpenderecchia" of the day. The car of Love is in purſuit of the car of Chaſtity. When this latter is overtaken, Love, as we have ſeen, is vanquiſhed and bound captive to the bride's equipage.

In the left-hand corner of the picture meeting theſe joyous proſeſſions is the triumph of Death. A car or hearſe covered with a black pall and drawn by buffaloes is driven by Death, a ſkeleton figure in a looſe robe with long hair blown backwards. In his right hand he holds his ſcythe, of which the broad blade, ſtreaming red with blood, glares againſt a ſtormy ſea and ſky behind. The whole compoſition has a landſcape background, the ground being light or ſand coloured, with groups of trees, flowers, &c. Figures, horſemen, and little dogs are ſeen in various parts, and the ſky and ſea occupy the upper part and form a ſolemn graduated blue green or green blue background to the figures where they ſtand out againſt it. The colours of the ſea are greened over by time and perhaps by the yellowneſs of the varniſh. The painting is a work of great ſerioufneſs and of much artiſtic merit. The elaborate decoration of the dreſſes reminds us of the paintings of Gentile da Fabriano, though there is more grace and leſs of his vigour in the heads and faces.

The two ends are alſo painted and repreſent the ſorrows and miſfortunes of unſucceſsful love, under the familiar epiſode of the loves of Pyramus and Thiſbe. Theſe perſonages wear the dreſs of the day with ſome attempt at the claſſical kilt or ſkirt, but the hero has his hair crimped and ſtanding out all round his head in the manner of the cauliflower perukes of later days.

The inſide is lined with velvet and furniſhed with receptacles for jewelry and toilet articles. There are bands of ſpiral twiſts as border decorations. The inſide of the lid is painted with a female figure re-

Digitized by Google

cumbent and abſolutely nude. This is well deſigned. Round is a border of mouſetraps.

Portions of the ground round is painted in imitation of damaſk and the ſame decoration is employed on the top outſide.

The hinges are a ſeries of iron loops at frequent intervals, linked together; a primitive contrivance in frequent uſe ſtill in oriental countries.

8974. '63.

COFFER. Wood. The front panel carved in low relief, with a proceſſion of knights and dames meeting, and playing muſical inſtruments, coloured and gilt; below are armorial ſhields borne by angels. Italian. 15th century. H. 2 ft. 5 in., L. 5 ft. 10½ in., W. 1 ft. 11 in. Bought, 40*l.*

This cheſt is mounted on a plinth, to which it is joined by plain mouldings. It is on the cuſped panels of this part that the two impreſe or heraldic ſhields are painted. That on the right bears, per ſeſs azure and or, three fleurs-de-lis, counterchanged. The coat in the left hand panel can no longer be deciphered. The ends of the coffer are painted with ſimple damaſk work. The wood is but ſlightly ſunk or carved, and the ornamental figures, &c. made up with geſſo or cement preparation for gilding and painting. The bed ſo formed is worked on much as the ornamental tooling is worked on leather by the bookbinder.

5939. '59.

COFFER, panel. Wood. The inner ſide of the lid of a coffer, painted with two cupids bearing a wreath encloſing two ſhields of arms. Italian. 15th century. 1 ft. 7 in. by 5 ft. 6 in. Bought, 3*l.* 4*s.* 2*d.*

As a ſpecimen of the eaſy painting ſufficient for its purpoſe which ſo conſtantly accompanied and often formed the only ornament of fourteenth century furniture in the centre of Italy, this ſhould be well obſerved. The ſhields of two families are given. The dexter or right hand ſhield (left of ſpectator) bears: or, two clubs in ſaltire, ſable. The other: azure, a ſtag rampant, argent.

Digitized by Google

58. '67.

COFFER. Wood covered with arabeſque ornament in low relief in ſtucco; gilt. A ſhield of arms painted in the centre. Venetian. 15th century. H. 2 ft. 5 in., L. 5 ft., W. 18 in. Bought, 40*l.*

The ſtyle of the decorations is that of the Mantovini, in their work at Sta. Maria del Orto, in Venice, and elſewhere. It is a ſpecimen of the fineſt of this ſpecies of arabeſque deſign. In the centre of the front is ſeen a ſhield ſuſpended by ribbons in a wreath. The arms conſiſt of two coats impaled, but the dexter coat has been ſo much rubbed that the bearings are not diſtinguiſhable. It is in four quarterings. The ſiniſter coat bears: or, a croſs gules, between four eagles, diſplayed, ſable. Over all an ineſcutcheon of pretence bearing:—quarterly, or and gules.

21. '69.

COFFER, panel. The front of a marriage coffer of cypreſs wood prepared, and gilt. It contains a marriage proceſſion moulded in low relief and painted. Tuſcan. 15th century. H. 1 ft. 5⅛ in.; L. 5 ft. 9 in. Bought, 20*l.*

One of the late 15th century ſeries. The figures are raiſed in low relief by modelling in geſſo or prepared ground, and all has been gilt; the colours worked over. There is a marriage going on in the right hand corner, and the bridegroom's ſquires and attendants bearing preſents behind him. It is noticeable that the foremoſt of the train has on his ſhort cloak, (velvet, and trimmed with a deep border of cloth of gold;) a lady ſitting and lifting her hand, embroidered in gold.

7897. '63.

COFFER, panel. Wood. Painted with a warrior defending a bridge. Italian. 15th century. H. 1 ft. 6 in., L. 4 ft. 5¼ in. Bought, 12*l.* 10*s.*

The painting is an excellent ſpecimen of early Tuſcan painting of the ſchool of Gentile da Fabriano. The ſcene repreſented is the famous epiſode in the early hiſtory of Rome of the defence of the Pons

Digitized by Google

Sublicius over the Tiber, when Tarquin the Proud, expelled from Rome, ſought the alliance of Lars Porſenna, King of Etruria, and took poſſeſſion of the Janiculan hill and the whole of that bank of the Tiber. The Tiber was then croſſed by a wooden bridge, a timber ſtructure akin to that over the Danube, ſculptured on Trajan's column. There Horatius Cocles, a Roman knight, poſted himſelf while the pioneers with their axes hewed down the timbers of the bridge behind him. This hero is repreſented on the panel or front of the gilt coffer here preſerved. The perſonages are dreſſed in the moſt ſplendid arms and capariſons of the painter's time. The bridge, far from anything reſembling a timber ſtructure, is of arched maſonry, and the work of the pioneers or workmen not ſo appreciable. All the ſtory, however, is told in the painter's way and with great dramatic intereſt. Thus we ſee the knight puſhing his horſe down the declivity of the bridge and making his ſword ſwing round his head as he goes. To him come both horſe and foot. The knights are on white horſes with their creſts in their helmets, amongſt which we recogniſe the wing, the cognizance of one of the families. The red and white are ſeen amongſt the men of the Etrurian camp hurrying to arms. The horſes have broad band capariſons down to the legs, all decorated with goldſmith's work. The bridles are broad banded alſo decorated with goldſmith's work, and the horſes heads mounted with oſtrich feathers and other cognizances. The knights have ſurcoats over their armour and bear their family arms. The villains or yeomen are ſome of them armed with the long bow, and are rather in the dreſs and character of Saracens or Turks, uſing the bow with reverſed curves of the claſſic or eaſtern faſhion. Others have Genoeſe croſs bows, or carry the pike. The action of the compoſition is repeated, the knight defender is ſeen twice over, the laſt time charging the ſtream, and purſued by the arrow-flights of his enemies. The king and his queen ſit under the canopy of a tent and a page announces the action to them. The work is profuſely gilt and worked over with tooling.

5804. '59.

COFFER, panel of a. Wood. Painted with ſubject of a Florentine marriage in the courtyard of a caſtle. Italian (Florentine). Aſcribed to Dello Delli. Firſt half of 15th century. 4 ft. 3 in. by 1 ft. 4 in. Bought, 9*l.* 2*s.*

On the right of this compoſition may be recogniſed as a background ſketchy repreſentations of the Florence that uſed to border the banks of

Digitized by Google

the Arno. Over-hanging ſtories are ſeen ſupported on bold corbel tables like machicolations, which enlarge the width of the houſes as they aſcend. In front ſit the party of the bride's family ſurrounded by the preſents (of a very ſubſtantial deſcription) offered by the bridegroom. The centre and left hand ſide of the painting ſhow the bridegroom's ſquires and knights and the marriage feſtivities. The young men drink of the fountain while attendant knights do homage to the bride and bridegroom ſeated in ſtate, and to the ladies. Muſicians are blowing a braſs band with all their might above them. The heads are delicately deſigned and executed in the gay bright colours of Fra Angelico. The dreſſes are completed with minute fidelity as to trimmings, ſkirts, ſhaped veil hoods, and head dreſſes, including all varieties of the turban-ſhaped cap of the time. The men wear trunk hoſe, doublets, and the ſhort cloak that came into faſhion near a century later in France and England with ſome notable differences as to collar and ſleeves.

278. '69.

COFFER, Marriage. Cedar wood; the top painted with ſcale pattern, the ſides with armorial ſhields, the front gilt and carved with ſphinxes, leaf mouldings, and a combat of warriors mounted and on foot. Italian (Lucca). Date 1511. H. 3 ft. 6¼ in., W. 7 ft. 2½ in., diam. 2 ft. 9 in. Bought, 43*l.*

This is one of the largeſt and moſt impoſing of the coffers in the Muſeum, as will be ſeen by its height. The top is curved and reſts on rich architectonic mouldings; a cornice ſucceeds this, and the ſide forms three panels, a centre and two ſmaller, ſeparated by candelabra. All this is in relief of ſtucco, on the wood baſe. The angles have harpy figures, and theſe deſcend with acanthus leaves to a bulging baſe and end in claw feet. There is a double ſet of baſe mouldings, the upper and ſmaller having a ſpiral twiſt round it, foliated ſcroll work between.

The top is without relief work. It is painted with a coat of arms in the centre, and ſcale-ſhaped tiles over the remainder. The arms are two coats impaled. Firſt:—gules, a croſs in ſaltire, argent; and ſecond:—purpure, a lion rampant, gules. Purple may ſtand for ſable, ſable being ſometimes reckoned a fur and not a tincture. Gules or red might be placed upon it without violating a principle ſtrongly held to in northern heraldry, that metal cannot be charged on metal or colour upon colour.

Digitized by Google

The central panel contains a bas-relief in gold work on ſtucco of a combat between knights or cavaliers and footmen. They are in claſſic armour, deſigned and executed with dignity and ſpirit. The two ſide compoſitions are, on one ſide Hercules ſubduing Cacus; on the other ſide is the ſelf-devotion of M. Curtius.

7224. '60.

COFFER or Toilet Caſe. Walnut wood, inlaid with marquetry of ivory and coloured woods in geometrical patterns; three circles on the lid. Italian. About 1500. H. 1 ft. 10 in., L. 4 ft. 1½ in., W. 1 ft. 8½ in. Bought (Soulages Coll.), 40*l.*

The front is divided into three flat panels. The general decoration is a repetition of ſtars, circles, etc., formed out of minute ſquares, triangles, or diamond ſhapes, having one long point. It is a piece of Certoſino work, and the Indian character of this portion of the work will be recogniſed at once. In this inſtance there are, combined with the ſtar-like compoſitions, rolling lines and curves repreſenting ſcrolls and pots of flowers, adding the Perſian and Turkiſh element, of decoration to the ſeverer work. The inſide is ſurrounded with receptacles for ornaments, coſmetics, etc., on three ſides, ſome being tiny drawers, and ſome covered compartments; theſe are of various ſizes. Few of the Muſeum ſpecimens of Certoſino inlay ſurpaſs this for completeneſs, or as a ſpecimen of effect obtained from the hand of traditionary workers without the advantages of artiſtic training or knowledge of deſign in the higher ſenſe.

7223. '60.

COFFER. Wood, inlaid with marquetry of ivory and coloured woods in geometrical patterns; a cheſs-board in the centre of the lid. Italian. About 1500. H. 1 ft. 10 in., L. 3 ft. 9½ in., W. 1 ft. 8½ in. Bought (Soulages Coll.), 40*l.*

This is of the Certoſino character. The cheſs-board in the middle ſhows that this cheſt has been ſet in the middle of the room and uſed as a ſeat or as a table. The panel occupied by the cheſs-board inlay is

Digitized by Google

effective, as alternate squares always are when mixed with other work, forming a definite and marked contrast to the delicate stars, circles, or wiry foliations of the rest of the work.

5999. '59.

COFFER. Walnut wood, sarcophagus-shaped; carved in high relief, with masks, scroll works, festoons, etc.; the ground spaces gilt. Italian (Florentine). First half of 16th century. H. 2 ft. 1 in., L. 5 ft. 6 in., W. 1 ft. 11 in. Bought, 20*l.*

It has a massive wreath in a boss-shape, faced with an heraldic escutcheon in the centre; on this is a coat of arms. The angles and centre form more prominent points in the composition of the front than are usual in these chests.

6001. '59.

COFFER. Wood, sarcophagus-shaped; carved in low relief with arabesques, consisting of palmette ornaments, scale work, etc. Italian. First half of 16th century. H. 2 ft. 1 in., L. 5 ft. 8½ in., W. 2 ft. Bought, 10*l.*

The work is evenly spread over the front so as to break as little as possible the surface of the sarcophagus-shaped exterior. The whole stands on feet. It is broad in general effect, and the ornament is modest and unpretending. The character of the work may be attributed to the earlier part of the 16th century.

6002. '59.

COFFER. Wood, sarcophagus-shaped; carved in low relief with arabesques, consisting of palmette ornaments, scale work, etc. Italian. First half of 16th century. H. 2 ft. 1 in., L. 5 ft. 8½ in., W. 2 ft. Bought, 10*l.*

A duplicate or pair to the coffer first described, No. 6001. '59.

Digitized by Google

5924. '59.

COFFER. Marqetry of coloured woods; on the top are two ſhields of arms within a laurel wreath; a marriage coffer. Brought from a villa of the Roſpiglioſi family, near Piſtoia. Italian. Firſt half of 16th century. H. 2 ft. 10 in., L. 7 ft., W. 2 ft. 9 in. Bought, 20*l.*

In this inſtance the baſe and lid are furniſhed with moulded edges, unlike the ſmaller inlaid coffers of Certoſino work. A central panel riſes above the outer edges of the lid. The front and ends are divided into panels, and theſe have borders of ribbon, and centres filled with geometrical inlay and inlaid fretwork. The centre panel inlaid in ſquares with finer work.

A rolling border in ſcrolls of fine inlaid work ſurrounds the whole of theſe panels.

The ſhields on the top are of two coats impaled, the dexter coat bearing two lozenges; the ſiniſter two ſtars bendwiſe. Inciſed edges have been made to complete the heraldry. This has worn away; the old woodwork, however, has not been diſturbed. The original lock remains, but is not remarkable. The internal drawers or receptacles have diſappeared. It is noticeable that ſome of the inlaid work repreſents perſpective ſtep work, as the border round the baſe. The ſmall ſix-pointed ſtars that form a border to the top are ſet each point with the grain running in a ſeparate direction, and this gives the brilliancy almoſt of gilding or metallic decoration to what is mere play on the natural grain.

7706. '61.

COFFER. Carved walnut wood, picked out with gilding. On the front are two female recumbent figures, emblematical of Spring and Summer, and Cupids ſupporting a ſhield of arms. Italian. 16th century. H. 2 ft. 4 in., L. 5 ft. 8 in., W. 1 ft. 10 in. Bought, 23*l.* 1*s.*

This and the three pieces immediately following may be ſtudied as ſpecimens of the fineſt work put upon furniture, or indeed executed in any form in Florence or Rome during the days of Raphael and his immediate pupils, of whom theſe deſigns are every way worthy both

Digitized by Google

for grace and claſſic refinement of modelling and for care in execution. It muſt be remembered that the material, walnut wood, has been cut with ſharp tools, and that little has been left for files or ſand paper, that the cleanneſs and deciſion of the work muſt be looked at in order fairly to eſtimate the inimitable ſkill of the carvers. The figures of Spring and Summer are recumbent and occupy the ſpace lengthwiſe. Smaller ſtanding figures on a reduced ſcale (to ſtand in the ſame panel) hold cornucopiæ, one of flowers and the other of wheatears. As in the two following numbers the carving and decoration are cut out of a large block or ſlab of walnut wood, not out of a piece framed in a panel in the uſual way. We may decide from this that the ſculpture has been worked by an artiſt apart and made up into a cheſt ſubſequently.

7707. '61.

COFFER. Carved walnut wood, picked out with gilding. On the front are two recumbent male figures, emblematical of Autumn and Winter, and Cupids ſupporting a ſhield of arms. Italian. 16th century. H. 2 ft. 4 in., L. 5 ft. 8 in., W. 1 ft. 10 in. Bought, 23*l.* 1*s.*

The two main figures are Autumn, repreſented by a recumbent male nude figure preſſing grapes brought by a boy and a ſatyr. Theſe latter are kept ſubordinate as to ſize ſo as to fit into the panel. The Winter is warming himſelf over a fire and has draped attendants to ſignify cold. The carving is out of a ſolid maſs of wood which forms the front; it is not a piece framed in with rails and ſtyles as is uſually done. This ſplendour of ſolid material adds to the dignity and maſſiveneſs of the work. The prominent points and edges are touched with gilding.

7708. '61.

COFFER. Walnut wood, panelled and carved in high relief, and picked out with gilding. Subjects, the Roman army preparing for the Sabine expedition, and the Rape of the Sabines. In the centre two cupids ſupport a cartouche. Italian. 16th century. H. 2 ft. 7 in., L. 6 ft. 8 in., W. 2 ft. Bought, 23*l.* 1*s.*

On the two front angles are two carvings of captive barbarians ſimilar to thoſe of the arch of Conſtantine in Rome (derived from the

Digitized by Google

repreſentations on the Trajan column), with looſe linen trouſers tied in at the ancles. Bold rocks are cut at their backs. The baſe moulding has gadroon mouldings curving boldly under with a ſhaped piece in various curves and claw feet below. Theſe gadroon lines form a bold vertical contraſt to the horizontaliſm of the general moulded lines. The top is raiſed into a narrow panel with its cavetto mouldings notched into flowers and leaves, and this panel is ſupported or connected by coupled curling bracket pieces with the front mouldings of the lid. The general ſtudy of effective arrangement of line diſtinguiſhes this cheſt and No. 7709. '61 from ſo many that are in other features all more or leſs alike. The parcel gilding of prominent points, edges, and lines, without interfering with the attention due to the carving, is enough to add richneſs and completion to the whole piece.

7709. '61.

COFFER. Walnut wood, carved in high relief, and picked out with gilding. On the front are two ſubjects from Roman hiſtory, the obſervation of Auguries from the flight of birds by Romulus and Remus, and the building of Rome. In the centre two Cupids ſupport a cartouche. Italian. 16th century. H. 2 ft. 7 in., L. 6 ft. 8 in., W. 2 ft. Bought, 23*l.* 1*s.*

With the difference of ſubjects of ſculpture, this cheſt forms a duplicate of No. 7708. '61.

424. '69.

COFFER. Walnut wood inlaid with other woods and ſtained bone; the armorial ſhield of the Medici in relief on front and back. Italian. 16th century. H. 17$\frac{1}{8}$ in., W. 3 ft., diam. 15$\frac{1}{2}$ in. Bought, 12*l.*

This ſmall coffer is panelled on the front and ends, and contains ſcutcheons bearing armorial ſhields. The wood of the coffer is walnut and the ſhields are painted on inlaid ſlices or plaques of bone. The central panels, front and back, bear the arms of the Medici family, the ſeven balls or pills. Theſe are carved in bold relief. The top has a ſhield, as has alſo the two end panels, bearing:—azure, a ſtar

Digitized by Google

of eight points, or. Theſe arms are inlaid in bone. There are other ſhields right and left of the Medici arms. That on the right bears the papal keys, the other is charged with an eagle diſplayed on a dragon vert. There are two ſhields on the back, both bearing:—azure and or per pale. The key plate is of braſs and the ſwing handles of ſolid hammered iron, ſhowing that this has been a piece of movable furniture.

6000. '59.

COFFER. Carved wood, with five panels in front, filled in with cartouche and riband ſcroll work and maſks. Italian. About 1550. H. 2 ft. 2 in., L. 5 ft. 11., W. 2 ft. Bought, 10*l.*

The character of the architectural ſarcophagus or tomb is given to this coffer by the bold baſe which curves under in a ſort of boat ſhape and ſtands on feet. It is divided into five panels on the front. The lid is well moulded where it joins the ſides, and has a raiſed panel on its central line with bold moulded lines. The panels are filled with maſks, etc. coming out into bold relief. The contraſt of theſe carved maſſes with the lines of moulding broadeſt and moſt ſpreading at the baſe, and gradually ſhorter as the compoſition riſes, helps the compoſition.

6003. '59.

COFFER. Carved wood, with five panels in front, filled in with maſks and foliage. Italian. About 1550. H. 2 ft. 2 in., L. 6 ft., W. 2 ft. 1 in. Bought, 10*l.*

A correſponding coffer to the one juſt deſcribed.

4356. '57.

COFFER. Poliſhed walnut wood, inlaid with marquetry; terminal figures at the corners, ſtanding on a gadrooned baſe and claw feet; in the centre a ſhield of arms in relief. Italian. 16th century. H. 2 ft. 2 in., L. 6 ft. 2 in., W. 1 ft. 11 in. Bought, 10*l.* 10*s.*

Digitized by Google

The arms conſiſt of two coats placed quarterly:—the firſt and fourth, an arm draped holding a bunch of flowers; h e ſecond and third, paley, of five or and azure. The firſt coat has the arm and hand reverſed in the fourth quarter, contrary to heraldic propriety, but for the ſake of effect. Two panels are formed on the front on each ſide of the ſhield, of inlaid cypreſs wood engraved with rough but effective lines. Theſe repreſent an infant hymen carried by cupids in a litter and followed by a trumpeter of ſimilar age. The compoſition is reverſed to ſerve for the correſponding panel. The lines encloſing the panels are inlaid. The ſecond coat of arms repreſents thoſe of the Gherardeſchi of Bologna.

4357. '57.

COFFER. Poliſhed walnut wood, inlaid with marquetry; terminal figures at the corners; in the centre a ſhield of arms in relief. Italian. 16th century. H. 2 ft. 2 in., L. 6 ft. 2 in., W. 1 ft. 11 in. Bought, 7*l.* 10*s.*

Similar in every way to No. 4356. '57. The heraldry is different. The ſhield in this coffer is charged with a weighing ſcale in chief. The two together repreſent the arms of the two families united by marriage.

5898. '59.

COFFER. Carved cheſtnut wood; the front panel ornamented with floriated ſcroll carving; a ſhield of arms in the centre ſupported by Cupids. Signed "Franciſcus M. Piera." Italian. 16th century. H. 2 ft., L. 6 ft. 6 in., W. 1 ft. 9½ in. Bought, 9*l.* 17*s.*

This coffer has the very rare ſpeciality of the owner's name as well as the arms of his family. The letters Franciſcvs and the reſt of the name are contained in two narrow cartouches on the two extremities of the front. The arms are on a central ſhield ſupported by boys. A bend charged with three leopards' heads caboched and three quatrefoils; above this, three fleurs-de-lis, and over all a label of four points. In chief two hands conjoined. On either ſide the ſhield there is a panel

Digitized by Google

of bold floriated ſcroll work. The acceſſory ornament is cut with unuſual deciſion. The figures are modelled with ſkill and finiſh.

7829. '61.

COFFER panel. Wood, carved and gilt; the front of a coffer, with allegorical figures and armorial bearings. Italian. 16th century. H. 1 ft. 10½ in., L. 5 ft. 7 in. Bought, 4*l.*

This work is of early 16th century deſign, ſhowing the fuller outlines and the more academical treatment of times later than thoſe in which the beſt artiſts expended themſelves on painting furniture, reliquaries, and the like. The wood is here carved in relief and helped out by maſſive plaſter preparation for gilding. The pane is divided into three by two candelabra diviſions. In theſe are allegorical repreſentations of vices, or the conteſt of human nature with vice. A monſter, half man, half lion, is combating another, who is of the ſatyr type. The rude ſtrength of a noble nature ſtruggling againſt the more degrading vices of which the man goat is the type. On the oppoſite ſide is a centaur carrying plenty, a female figure with a cornucopia, violence, with luxury in its train. In the central portion are the four cardinal virtues: Prudence holding a ſerpent in her right hand, and a mirror in the left; Juſtice with the ſword and ſcales; Fortitude in arms; and Temperance typified by the grapes and cup. Two ſhields of arms are borne on dividing candelabra, but the arms have been purpoſely effaced. No. 7830. '61 is ſimilarly decorated.

7830. '61.

COFFER. Panel. Wood, carved and gilt; the front of a coffer, with allegorical figures and armorial bearings. Italian. 16th century. H. 1 ft. 10½ in., L. 5 ft. 7 in. Bought, 4*l.*

4414. '57.

COFFER. Walnut wood, carved in high relief, and parcel gilt; in the centre of the front is an armorial ſhield, ſupported by Cupids, and on either ſide of this is a

Digitized by Google

cartouche with a Cupid in a chariot drawn by dogs and bulls. Italian. 16th century. H. 2 ft. 6 in., L. 6 ft., W. 1 ft. 10 in. Bought, 110*l.*

Sarcophagus ſhaped. The ſhield is charged with a feſs of three lines, of which the middle is wavy. In chief are five deſcending rays and in baſe a fleur-de-lis. Winged harpy figures turning into foliage ſcrolls with maſks, are carved on the angles. The bottom is cut into ſcrolls and reſts on claw feet. The plinth is a flat platform with guilloche ornament cut round the edge. The ground of the carved portions is gilt. It is Florentine, and belongs to the middle of the 16th century.

4415. '57.

COFFER. Walnut wood, carved in high relief, and parcel gilt; in the centre of the front is a ſhield of arms ſupported by Cupids, and on either ſide of this is a cartouche with cupids in a chariot drawn by horſes and lions. Italian. 16th century. H. 2 ft. 6 in., L. 6 ft., W. 1 ft. 10 in. Bought, 110*l.*

The ſubjects of the carving are different from thoſe of the preceding number, but the two coffers are a pair, and may from the nature of the ſubjects be concluded to have been part of a bride's dower, or the marriage furniture of the family.

4886. '58.

COFFER or Cheſt. Cypreſs wood, decorated with claſſical deſigns and ſcroll patterns, drawn with a reed. Venetian. About 1530. H. 17 in., L. 3 ft. 5 in., W. 22½. Bought, 8*l.* 15*s.*

This is but a ſmall example of the kind of work. Much more important cheſts of this deſcription are to be met with, both as to ſize and goodneſs of drawing. It will ſerve, however, to illuſtrate a ſpecial deſcription of work made in Tuſcany in the 16th century. The ſurface of the wood is formed into panels with very light mouldings, appliqué where required. Sometimes the deſign is wholly drawn. In this

Digitized by Google

inſtance we have on the front panels, deſigned with the (reed) pen and ink, Mercury on one ſide, Jupiter on the other; a cavalier ſerenading his miſtreſs on one end, and a ſimilar compoſition on the other. Inſide the lid are Mars and Luna in cars. The inſide is furniſhed, beſides, with receptacles for fans, gloves, or other ſmall articles of dreſs. On the front of theſe are figures of cavaliers and ornaments of branches and leaves. The ſpace within the panel lines not occupied by drawing and anſwering to ground work, are punched with patterns of different kinds, hammered lightly into the ſurface in regular diapers. The deſigns on many of theſe marriage cheſts boldly drawn in this manner are too free for exact deſcription.

5927. '59.

COFFER, panel. Carved wood; the front of a coffer; in the centre is a ſhield of arms, ſurrounded by a wreath of oak-leaves and acorns; on each ſide is a griffin and foliated ſcroll. Italian. 16th century. H. 1 ft. 1½ in., W. 5 ft. 4½ in. Bought, 5*l.*

7825. '61.

COFFER. Wood. Carved with architectural mouldings ſupported on lion's paws. A tablet in front ſurmounted by cherubim, and ſupported by angels in high relief. Italian. 16th century. H. to centre of lid, 2 ft., L. 3 ft. 5 in., W. 1 ft. 5 in. Bought.

The decoration is wholly of an architectonic character. The carving is bold but too coarſe for ſo ſmall a piece of furniture unleſs intended only as a piece of room decoration to be ſeen at a diſtance and in connection with ſuitable doors and panelling. We may notice alſo the way the angle panels turn the corner, having the moulded ſtiles on the front and ends, and leaving the angle itſelf unprotected, a faulty conſtruction ſhowing how entirely the effect of the contraction of breadth in the middle and the increaſe made by the upper and lower moulding lines has been aimed at in place of a more natural and obvious cabinet making conſtruction for framed wood work.

Digitized by Google

7212. '60.

COFFER. Carved walnut wood. On the front are repreſented ſcenes from the hiſtory of David, carved in full relief; at each angle is a ſtatuette of a prophet, and on the ends repreſentations of Spring and Summer. Italian. About 1550. H. 3 ft. 3 in., L. 6 ft. 3 in., W. 2 ft. 1 in. Bought (Soulages Coll.), 250*l.*

This forms one of a pair, of which a full deſcription will be ſeen in the ſucceeding number. The carvings repreſent: 1ſt, David kneeling before Saul, the king of Iſrael, and offering to encounter Goliath, the champion of the Philiſtines. 2nd, the decapitation of Goliath with his own ſword by David.

The figures at the angles make up together the four greater prophets, Iſaiah, Jeremiah, Ezekiel, and Daniel.

The Spring and the Summer are recumbent female figures, attended by boys, one bearing a ſickle the other a cornucopia.

7213. '60.

COFFER. Carved walnut wood. On the front are repreſented ſcenes from the hiſtory of David, carved in full relief; on the two front angles are ſtatuettes of prophets, and on the ends repreſentations of Autumn and Winter. Italian 1550. H. 3 ft. 3 in., L. 6 ft., W. 2 ft. 1 in. Bought (Soulages Coll.), 250*l.*

The front is formed of ſolid wood. The carvings are cut out of the maſs, into which a panel is thus ſunk without containing rails or mouldings. The left compoſition repreſents David, the ſhepherd, bearing the head of Goliath, the champion of the Philiſtines, in triumph, and that on the right, the anointing of David by Samuel, the prophet, for the future king of Judah. There is between theſe ſculptures a central ſcutcheon without charges; it is ſupported by female figures, gracefully deſigned. One holds a column repreſenting Fortitude. The other careſſes an eagle and repreſents Power. The whole ſtands on a bold concave baſe, gadrooned below. There are harpy figures at the angles. It is raiſed on a low plinth, with the ſides worked over with guilloche ornament.

Digitized by Google

4416. '57.

COFFER. Walnut wood, carved in high relief, and parcel gilt; the front divided by terminal female figures into four compartments, in which are groups in low relief repreſenting Apollo and Daphne, Apollo and Cupid, Phaeton and the chariot of the ſun, and other mythological ſubjects; in the centre is a ſhield of arms ſupported by two cupids; on the cover is a raiſed panel with a lion's head in the centre. Italian. About 1560. H. 2 ft. 3 in., L. 5 ft. 7 in., W. 1 ft. 10 in. Bought, 110*l.*

The central ſhield is ſupported by two cupids ſtanding out almoſt in the round or completely detached. The bearing on the ſhield is, two dolphins endorſed and placed ſaltirewiſe. The carving of the figures in the panels repreſents the mythology of Apollo. Female terminal figures at the angles and half way between the angles and centre divide the front into four ſunk panels, in which theſe legends are ſculptured. Firſt comes Apollo wooing Daphne and trying to take her by the arm at his temple. In the next he purſues her, Cupid, flying in front to ſhow the way. In the next Daphne to ſave herſelf invokes Tellus, Mother Earth and is changed into a bay tree, with the leaves whereof Apollo makes garlands for himſelf. In the fourth panel are ſeen the chariot and horſes of the ſun, which was overſet by Phaeton ſon of Apollo. The ſubject is begun in the companion coffer. It is noticeable that theſe carvings are cut out of one maſs or ſlab of wood not leſs than three inches thick, which forms the ſide of the cheſt. The terminal figures divide the bulging ſide where the ſculpture is, their heads divide a ſort of carved border above into narrow panels. There is a row of round beads applied between theſe and the main panels. The carving is of honeyſuckle and volutes in the manner of pilaſter caps. The lid comes cloſe on this and is fluted on its edge vertically. The lid has a raiſed panel with carved acanthus moulding ſupporting it, and a lion's maſk on the centre, and the flat round the panel is cut into ſcales. The bottom framework of the coffer is cut into curves and ſcrolls, and at the angles has claw feet. On the end panels are trophies of arms.

Digitized by Google

4417. '57.

COFFER. Walnut wood, carved in high relief, and parcel gilt; the front divided by terminal female figures into four compartments, in which are groups in low relief repreſenting Apollo ſlaying the Python, and other mythological ſubjects; in the centre is a ſhield of arms ſupported by two cupids; on the cover is a raiſed panel with a lion's head in the centre. Italian. About 1560. H. 2 ft. 3 in., L. 5 ft. 7 in., W. 1 ft. 10 in. Bought, 110*l.*

Similar to the laſt. In the panels we have, firſt, Apollo ſlaying Python, a dragon who guarded the oracle of Delphi; after which he became himſelf the guardian of the ſhrine. In the next we are introduced to the ſtory of Phaeton, of whom the doleful end is recorded in the carvings of No. 4416. '57. Phaeton was the ſon of Apollo and Clymene, an oceanid or ſea nymph. Phaeton's royal deſcent was not acknowledged and he prayed his father to own him. We have him, accordingly, preſented by his mother to Helios or the Sun, the name and office of Apollo in his temple. In the third panel he is praying Apollo to grant him the uſe of his chariot for a ſingle day. Then we ſee the chariot overſet, the horſes falling headlong and Phaeton caſt into the river Eridanus (the Po) and drowned. The upſet as we have ſeen is detailed in the laſt panel and the Po, the Eridanus, with its vaſt drainage and many affluent ſtreams, conſidered in ancient days as the king of the rivers of Italy (and of the world) is here repreſented by a recumbent river god with two aſſiſtants to ſwell the volume of his waters.

7744. '62.

COFFER. Wood, inlaid with a rectangular pattern in marquetry of coloured woods. Italian. 16th century. H. 2 ft. 10 in., L. 6 ft. 8 in., W. 2 ft. 5 in. Bought, 20*l.*

Compare this with the ſimilar work of No. 5924. '59. The form of the decoration, however, is different. It is not divided into panels but is diſpoſed in borders and in ſpaces of chequer and ſquare ornament.

Digitized by Google

7324. '60.

COFFER Panel. Carved walnut wood. An oval compartment in the centre, with a figure of a woman on the walls of a fortreſs; the front of a coffer. Italian. 17th century. H. 1 ft. 5 in., W. 5 ft. 2 in. Bought, 1*l.* 5*s.*

The ſiege of Troy was a favourite ſubject for illuſtration when the "claſſic" revival began to take effect in Italy. Theſe figures repreſent Caſſandra, the daughter of Priam, king of Troy, and Hecuba, his queen. She was endowed with the gift of prophecy, having been expoſed or offered in her childhood to the god Apollo. Owing however, to a quarrel with Apollo, in later life ſhe was doomed, though a propheteſs, never to be believed; in conſequence all her forewarnings as to the fate of Troy, of which ſhe was not ſparing and ſuch as ſhe is giving in this ſculpture, ſeemed to Priam and Hector his ſon as idle dreams.

7822. '61.

COFFER. Of Certoſino work. The front inlaid with geometrical patterns in wood and ivory; on the lid is a draught board. Italian. 17th century. H. 1 ft. 11 in., L. 3 ft. 9 in., W. 1 ft. 6½ in. Bought, 10*l.*

Inſide the lid is the monogram "I H S," with roll foliations and flower-pot inlay in the ſame material. This piece may be compared with No. 7224. '60.

7812. '62.

COFFER. Inlaid wood; the panels and lid carved with cupids and ſatyrs. Italian. 17th century. H. 2 ft. 2 in., L. 5 ft. 9 in., W. 1 ft. 10 in. Bought, 25*l.*

It ſtands on a bold torus-moulded box and claw feet. The top has a raiſed central panel. The ſpace round it, the ſides and ends and the top panel, are all inlaid on the flat. The deſign is a compoſition of children, genii of ſatyrs with butterfly wings, ſatyrs, etc., all playing in movement. A band repreſenting a wall moulding raiſed and ſunk in alternate ſquares like battlements, divides the figures, ſome being in the

Digitized by Google

upper ſpaces, ſome in the lower or crawling along them. Terminal winged figures with foliated ſcroll lines and ornaments, further diverſify and give architectonic character to this deſign. The torus of the baſe, a moulding at the top and bottom of the front and ends, and round the top panel are decorated with delicate curling foliated ornament. The broad border of the top panel is inlaid with architectural acanthus bud ornament. In this way the whole of the flat ſpaces are occupied, and the broader mouldings decorated without detracting from their breadth, as thick or coarſe ornament would do.

155. '66.

COFFER. Quadrangular with bevelled lid. Wood overlaid with black maſtic, in which are embedded bits of mother-of-pearl in floriated Oriental pattern. Probably imported by the Portugueſe from India. 16th or 17th century. H. 14¼ in., L. 19 in., W. 10¼ in. Bought, 8*l.* 8*s.* 5*d.*

Work of this kind has been made for governors and other officials ſettled in India, and by them carried home at the expiration of their terms of office. Examples are found of cabinets, cheſts and indeed furniture of all kinds made for Portugueſe and Spaniſh, as well as for Dutch colonial dignitaries in the various provinces over which they held rule, and for ambaſſadors at the Oriental courts or ſtates to which they were accredited. The amateur and collector would be ſorely puzzled by the Oriental work done on European deſigns unleſs this were borne in mind. In Britiſh India we find the native workmen employed on this principle for Engliſh cuſtomers ſince the days of Clive.

1769. '69.

CRADLE. Oakwood, panelled, with carved head-board. Engliſh. With the letters C . B . M . B., and dated 1641. H. 2 ft. 2 in., L. 3 ft. 1 in., W. 1 ft. 10½ in. Bought, 6*l.*

It bears beſides the date of the year that of the day on which the infant it was made for firſt ſaw the light, "October 14th. D . A . I ." There are knobs, two on each ſide, to faſten down teſters or curtains. The ends of the panel rails at the head are cut into the rude acorn ſhape uſual in 17th century railings and other woodwork ſupports.

Digitized by Google

CREDENCE. See SIDEBOARD.

CUPBOARD. See SIDEBOARD.

8438. '63.

ESK or Book Reſt. Carved wood, with arabeſque ornament. Italian. About 1560. H. 1 ft., W. 8 in. Bought (Soulages Coll.), 4*l.*

Made of two pieces, carved out of one ſolid board, jointed acroſs each other like claſped fingers. The ſurface is decorated with arabeſques of flowers, birds, &c.

365. '64.

DESK. Ebony; a writing deſk, inlaid with ivory arabeſques, containing figures and animals. Italian. About 1600. H. 4¾ in., L. 18½ in., W. 16½ in. Bought, 12*l.*

This is a writing deſk merely ſloped, for placing on a table ſo as to bring the paper conveniently before the eyes, exactly as we now uſe them. The ſloping top is inlaid with ivory, the centre forming a large panel with narrow bordering panels round it. Theſe ſide borders are filled with delicate ſcroll arabeſques. A central ſcutcheon of ſimilar work balances them, and ſtrap work of thin lines ſurround this centre. Huntſmen, dogs, and animals are diſpoſed about. The ivory, where there is ſufficient breadth of ſurface, as in the caſe of the figures, is engraved ſo as to make the drawing of men, animals, &c. complete.

8375. '62.

DESK or Book Reſt. Marquetry of coloured woods, a group of Italian peaſants. Modern Italian (Nice). H. 10¾ in., L. 4½ in. Bought, 4*l.*

Digitized by Google

The number of exotic woods growing on the ſouthern ſlopes of the maritime Alps, have given riſe to this form of induſtry at Nice. The work ſhould not be compared with the French, German, or Italian marquetry of the laſt century. Small figure ſubjects in woods partly coloured artificially are the uſual form of decoration in theſe Nice wares. Larger pieces of furniture thus ornamented are made in the place occaſionally; but the old characteriſtic productions of Nice are on this ſmaller ſcale.

1047. '55.

DISTAFF. Carved boxwood. Italian. Early 18th century. L. 26½ in. Bought, 12*l.* 2*s.* 5*d.*

The ſtaff is turned in the lathe with rims and neckings, ſome of which are carved. A little above the portion held in the hand are two nude figures of a man and woman. Under the winder are groups of children dancing, one ſet on the heads of thoſe below. Rings have been cut out in the lathe, and left looſe on the narrow neckings.

7746. '62.

DRAWERS, Cheſt of. Walnut wood, carved in high relief; pilaſters at the angles with images of warriors, workmen, and children; containing five drawers, two ſhorter than the reſt at the top, between which is a group of mounted ſoldiers in relief; the handles in form of groteſque boys ſeated on dolphins. Italian. 16th century. H. 3 ft. 7½ in., L. 5 ft. 4½ in., W. 2 ft. 5 in. Bought, 24*l.*

Each drawer-front forms a panel, with bold knotty mouldings cut into boſſes and gadroons. The carvings at the angles are ſupports formed by four ſtages of little figures on brackets. The uppermoſt is a boy playing muſic, who has a bracket above his head ſo as to form, in the whole, a ſort of columnar projection on front and flanks. The figures, which are the element that gives character to the whole, are deſigned and cut with ſpirit, in the lively manner of the early 17th century, and are of North Italian origin.

Digitized by Google

1020. 1020*a*. '69.

OOT Refts, a pair. Wood, clofely inlaid with metal and mother-o'-pearl. Modern Turkifh. H. 9 in., L. of foot, 9⅛ in. (Paris Exhibition, 1867.) Bought, 3*l*. 8*s*.

1021. 1021*a*. '69.

FOOT Refts, a pair. Wood, coated with mother-o'-pearl, and engraved with floral pattern. Modern Turkifh. H. 2⅜ in., L. 9⅛ ft. (Paris Exhibition, 1867.) Bought, 2*l*.

6006. '59.

FOOT Stool. Carved walnut wood, with a cartouche and riband fcroll work at each end. Italian. About 1500. H. 10 in., L. 2 ft., W. 1 ft. 4 in. Bought, 1*l*. 19*s*.

6005. '59.

FOOT Stool. Walnut wood, carved and picked out in gold, a fhield of arms at each end. Italian (Florentine). About 1500. H. 10½ in., L. 2 ft. 3 in., W. 1 ft. 4 in. Bought, 4*l*. 5*s*.

973. '69.

FORK. Wood; the handle carved with St. Sergius kneeling to the Virgin. Modern Ruffian. L. 8⅛ in., W. 2⅛ in. Given by the Ruffian Commiffioner. (Paris Exhibition, 1867.)

Digitized by Google

The ſculpture is executed with preciſion. It is of the character of the fine miniature carvings for religious uſe traditionary in the eſtabliſhments of monks at Mount Athos, and other Greek and Ruſſian monaſteries.

657. '69.

FRAME for a Mirror. Ebony carved and inlaid with metal and tortoiſe ſhell. Modern Daniſh. H. 4 ft., W. 3 ft. 5 in. (Paris Exhibition, 1867.) Bought, 22*l.* 16*s.*

The work is broad and without ornament of the kind uſually beſtowed on frames, but intereſting as an example of the careful manipulation of Daniſh modern workmanſhip.

7864. '62.

FRAME. Carved and gilt wood; containing a portrait of Sir Francis Drake, with an inſcription. Engliſh. 17th century. H. 7 in., W. 5½ in. Bought, 1*l.* 12*s.*

4063. '56.

FRAME for a Picture. Wood, carved and gilt. Engliſh. 18th century. H. 2 ft. 8 in., W. 2 ft. Bought, 1*l.* 10*s.*

1605. '55.

FRAME of a Picture or Mirror in carved oak, flanked by ſtatuettes of Adam and Eve; architectonic ornament in perſpective. Flemiſh. 16th century. H. 1 ft. 7 in., W. 1 ft. Bought, 20*l.*

This frame may have ſerved for one of the mirrors of burniſhed metal which preceded the introduction of glaſs and quickſilver. It has a circular pediment ſurmounted by reclining nude figures. The baſes of the ſide ſtatuettes are ſupported by demi-figures draped,

Digitized by Google

iſſuing bracketwiſe from the ſcutcheon work of the centre. Between theſe figures and on the centre of the top, are maſks. The ſide figures are ſtraight and graceful in deſign, full of life, ſhowing accurate knowledge of deſign. The whole reminds us of the beſt impreſe or frontiſpiece deſigns, of which ſo many volumes have been publiſhed. The wood, which is oak, is cleanly cut, rough as the grain of that wood is for fine carving, being alternately veiny and fibrous, and the tool liable to ſlip after the effort required in cutting the harder parts. The work is not rubbed down but worked all through with the tool. Were it not for the material, oak, which is ſo conſtantly uſed for good Flemiſh work, we might aſſign carving ſo maſterly to Italy. The Flemiſh deſigners and workmen of the higher degree were ſent to Italy to ſtudy, and in many caſes their work is equal to that of Italian wood ſculptors. It is not difficult to trace in this frame a ſtudent of the beſt-known works of Michel Angelo.

1544. '72.

FRAME for a Mirror. Wood, carved and gilt, ſurmounted by a pediment. Flemiſh or German (?) 17th century. H. 2 ft. 2 in., W. 1 ft. 7 in. Bought, 4*l.* 8s.

3651. '56.

FRAME for a Picture. Wood, carved and gilt, open ſtrap work and foliage. French. About 1680. H. 11 in., W. 7¾ in. Bought, 2*l.*

679. '64.

FRAME. Wood, gilt; elliptic, with garland of flowers and fruits in very high relief. French. End of 17th century. 19½ in. by 17¼ in. Bought, 20*l.*

An oval frame for a portrait. The principal feature is a continuous garland or moulding of flowers all of one ſize, undercut and carved

Digitized by Google

with extreme fineneſs; indeed, the work about theſe flowers is of extraordinary preciſion and delicacy. Compared with the frame cutting in relief of the Florentines we ſhould call this claſs of carving over-fine and tending to a wiry character. A ſmall border within and another outſide complete the ſyſtem of the mouldings.

100. '64.

FRAME. Carved wood, unpainted; foliage ornament, ſurmounted by a pediment with a blank ſhield and a coronet. French. About 1700. H., with pediment, 15¼ in., W. 9¾ in. Bought, 3*l.* 3*s.* 2*d.*

Richly cut, ſuitable for gilding. The pediment at the top gives it the character of a piece of room furniture rather than if it were a mere framework of wood, having each ſide a repetition of the other three.

5387. '57.

FRAME. Wood, carved and gilt, decorated with flowers and fruit. French. 18th century. Square, W. 9¼ in. Bought, 1*l.* 10*s.*

318. '66.

FRAME for a Picture or Mirror. Wood, carved and gilt. French. 18th century. 15¼ in. by 11 in. Given by J. C. Robinſon, Eſq.

A ſpecimen of the extreme freedom of French carving, ſuch as was executed in the reign of Louis the Fifteenth. No fault can be found with the execution. The wood is cut with deciſion and cleanneſs.

Digitized by Google

4835. '57.

FRAME. Tortoiſe ſhell or horn and ſtained wood. German (?) 17th century. 28 in. by 23 in. Bought, 10*s.*

Frames made by the uſe of veneered ſhell mouldings, ſometimes with and ſometimes without intervening reed lines of ebony or wood coloured in imitation, are common amongſt the ingenious wood workers of the South German and North German ſchools. We uſually find the ſhell work mounted on a baſe painted with vermilion, as is often the method of uſing tortoiſe ſhell in boule inlay. The mouldings to be covered with ſhell in this manner are wide and flat curves, ſo as not to neceſſitate the bending of the ſhell into delicate hollows. The ſhell heated with boiling is applied with glue, and kept in place by heavy preſſure till the two ſurfaces are firmly united.

4836. '57.

FRAME. Tortoiſe ſhell or horn and ſtained wood. German (?) 17th century. 28¾ in. by 24 in. Bought, 10*s.*

4837. '57.

FRAME. Tortoiſe ſhell or horn and ſtained wood. German (?) 17th century. 21¼ in. by 19 in. Bought, 10*s.*

4838. '57.

FRAME. Tortoiſe ſhell or horn and ſtained wood. German (?) 17th century. 10 in. by 9 in. Bought, 5*s.*

4839. '57.

FRAME. Tortoiſe ſhell or horn and ſtained wood. German (?) 17th century. 8 in. by 6 in. Bought, 5*s.*

Digitized by Google

5893. '59.

FRAME. Wood, carved, gilt, and painted, probably the framework or frontiſpiece of an ambrey or ſmall cupboard. Italian. 15th century. H. 4. ft. 10 in., W. 3 ft. 4 in. Bought, 19*l.*

Whether this has been intended for eccleſiaſtical uſe or not is doubtful. If ſo, it has been for the front of a ſmall cupboard to hold the oils uſed in the adminiſtration of the ſacraments. What is curious is that the frame repreſents a piece of conſtructed perſpective, the little panels of the arch, etc. cloſing into a given point of ſight. It is intereſting as an inſtance of the daring violation by the cinquecento architects of ſome of the principles that had governed architecture and decoration before that. The method of decoration exemplified on this ſmall ſcale has been applied by the architects of Northern Italy to architectural façades brought near the eye, for particulars of which we may refer to the Preface.

148. '69.

FRAME for Mirror or Picture. Wood, carved and gilt, of architectural deſign. Italian. 15th century. H. 16¾ ft., W. 16¼ in. Bought, 3*l.*

A complete architectural doorway compoſition. Two wooden columns on an architectural baſe ſupport the architrave. On this are arabeſques and a ſhield, the arms on which are no longer to be deciphered. A projecting cornice finiſhes the top. An inner cut moulding forms the actual frame, which is a complete ſquare, to which the architectural exterior forms a ſort of introduction.

6867. '60.

FRAME for a Picture. Carved and gilt wood. Italian. 15th century. 11¼ in. by 6½ in. Given by Signor Gagliardi.

Digitized by Google

7150. '60.

FRAME of a Mirror. Wood, carved and partly gilt; compoſition of ſcroll work, griffins, &c., ſurmounted by a vaſe of fruit, ſupported on two horſes' heads. Italian. 16th century. H. 1 ft. 11 in., W. 1 ft. 5½ in. Bought, 1*l.* 10*s.*

A rich piece of Venetian or Florentine work, forming a ſort of monumental tablet with projecting wings. The carving on the top is ſmaller and finer than that on the ſides. The wood is walnut, with portions gilt.

1183. '64.

FRAME of a Mirror or Picture, formed by two columns ſupporting an entablature and pediment; in lacquer work of colour, gilt arabeſques, and mother of pearl. Venetian or Genoeſe (?) About 1580. Containing a painting of later date. H. 13¼ ft., W. 9¼ in. Bought, 7*l.*

An obvious imitation of Indian work, that may be compared with the boxes or coffrets in the ſame material and ornamented in the ſame manner. It is probably from Venice or Genoa. Both thoſe maritime ſtates imported and imitated Oriental, Chineſe, and other exotic manufactures, with which their extenſive commerce brought them in contact.

5794. '59.

FRAME for a Picture. Carved wood. With raiſed arabeſques. Italian. 16th century. H. 2 ft. 4½ in., W. 1 ft. 10 in. Bought, 1*l.* 2*s.* 9*d.*

On the ſides are narrow panels or pilaſters, on which are cut arabeſque ornaments in relief. The top ends in a bold corona or cornice above the framework, and a ſimilar projecting cornice or ſtring compoſed of ſeveral members finiſhes the baſe of the ſtructure.

Digitized by Google

771. '65.

FRAME to a Painting in oil. Portrait of a young lady in Swiſs coſtume. Italian or German frame of 16th century. H. 2 ft. 8 in., W. 2 ft. 1 in. Bought, with painting (Soulages Coll.), 50*l.*

A frame, half imitative of church monumental and half in a ſtyle ſuitable to wood carving tablets of the day, of an architectural kind. The top is a cornice with a broken pediment and maſk in the centre, flanked by pieces like the antifixes of antique roofs. On the baſe and at each ſide are ſcrolls cut into with the ſurfaces, ſcales, leaves, etc., and with ſwags hanging from different points. The whole is maſſive, and the ſolid intertwined ſcrolls give the effect of richneſs which more delicate cutting would not equal. As a monumental compoſition, the ſides and top and baſe not being repetitions of each other but ſeparately conſidered, this ſort of conſtruction of a picture frame deſerves obſervation. It is poſſibly Italian, but more probably German. It formed part of the Soulages Collection.

4215. '57.

FRAME for a Picture or Mirror. Wood, carved and gilt. Italian. 16th century. 3 ft. 11½ in. by 4 ft. 5 in. Bought, 10*l.*

The ornamental work on the top and ſides of this frame ſtarts from a centre on each of the four ſides of the frame, and forms elongated S-ſhaped curves towards the corners. Theſe members are broad, and are croſſed by finer cut work, the lines running more or leſs in an oppoſite direction to fill the ſpaces ſo left. The wood is ſharply pierced out, giving deciſion and diſtinction to the finer lines. It reminds us of the knot work in the Iriſh ſculpture and goldſmith's work; but this reſemblance is in general effect only. For carved and gilt wood work it is, perhaps, over wiry. The glaſs is Venetian plate, bevelled at the edges.

Digitized by Google

2811. '66.

FRAME for a Picture. Carved wood, pierced openwork. Italian. 16th century. 10½ in. by 9 in. Bought, 2*l.* 16*s.*

7816. '62.

FRAME. Wood, carved and gilt in the renaiſſance ſtyle; the frieze of arabeſque foliage. Italian. 16th century. H. 5 ft., W. 4 ft. 3 in. Bought, 45*l.*

7820. '61

FRAME; carved wood. Architectural deſign, painted with arabeſques and parcel gilt. Italian. 16th century. H. 6 ft., W. 4 ft. 7 in. Bought.

There is but one complete frame of this deſcription in the muſeum; and the peculiarity of the work deſerves careful examination. It is an architectural frame ſtanding on a baſe and ſurmounted by a cornice and bold projecting corona. It is in the form of the door of a ſhrine, or of a monumental receſs, intended for a definite place on a wall over one of the openings, ſuch as were made for tabernacles in the altar backs of the early 14th century, or quartocento deſigns. The pilaſters, cornice, baſe, etc., are decorated with ſimple guilloche ornament, egg-and-tongue moulding under the cornice, etc. On the plinth are arabeſque deſigns. Theſe ornaments are not carved but painted in white, and ſet off with gilding. The details repreſenting relief are painted with a ſlight indication of ſhadows. The ground is blue. Time has mellowed this into the tone of the ultramarine aſh, and the white into a pearly grey or ſtone colour. There are two ſhields in two corner panels below the ſide pilaſters on the plinth. They are charged with a bend ſiniſter, on which are three roſes with a ſun in ſplendour above. Both ſhields are alike.

Digitized by Google

8503. '63.

FRAME for a Picture. Carved and gilt wood, with busts, children, and foliage. Italian. 16th century. H. 4 ft. 2½ in., W. 3 ft. 2½ in. Bought, 8*l.*

4044. '56.

FRAME for Picture or Mirror. Wood, carved and gilt. Italian. About 1560. H. 2 ft. 8 in., W. 2 ft. Bought, 5*l.* 15*s.*

3329. '56.

FRAME for a Picture or Mirror. Carved and gilt wood, enriched with masks, cupids, &c. Italian. 17th century. H: 5 ft. 11 in., W. 5 ft. 1½ in. Bought (with painting, No. 5470. '56), 19*l.* 10*s.*

The masks occupy the corners. The figures are well carved after nature. From the angles start long, undulating garlands, which run through the finer arabesque work. These are longer and heavier than the arabesque. Bold rolling scrolls cross it also, coming from the centres.

8440. '63.

FRAME for a Picture. Carved and gilt wood, with various mouldings, the most prominent being decorated with a perforated vine scroll, with grapes. Italian. 17th century. H. 5 ft. 5 in., W. 4 ft. 3 in. Bought (Soulages Coll.), 20*l.*

An example of undercut carved work, such as was made in great quantities both in Florence and Venice.

Digitized by Google

768. '65.

FRAME, belonging to a Painting in oil. Portrait of a man in a fur cloak and cap, holding a roſary. Signed "Heinrich Schwahn." 16th century. Frame: Italian or German, 17th century. Picture: 16th century. H. 4 ft. 1 in., W. 3 ft. 6 in. Bought, with painting (Soulages Coll.), 80*l.*

This frame conſiſts of an outer frame or ſet of moulds. Of theſe the notable and central feature is a roll of grapes, fruit and leaves rolled over and under cut. Between this and the picture is a broad depreſſed openwork border, filled with arabeſque work, ſtarting from centres on each ſide. On the top and ſides demi-figures iſſue midway in the length. On one ſide is a little cupid on the ſhoulders of a rudely cut Venus and ſhooting, perhaps at the former tenant of the frame. Little figures of nymphs correſpond on the oppoſite ſide. The work is rather effective and rich than well cut. Of uncertain nationality.

7838. '61.

FRAME. Wood, carved and gilt. The circular opening ſurrounded by two cupids, with a cherub at the top, the foot ſupported by two dolphins. Italian. 17th century. H. 1 ft. 10½ in., W. 10½ in. Bought, 2*l.* 8*s.*

3342. '56.

FRAME for a Picture. Wood, carved and gilt, ſcroll foliage and feſtoons of fruit. Italian. 17th or 18th century. 17 in. by 14½ in. Bought, 1*l.* 10*s.*

1048. '53.

FRAME. Carved and gilt wood, for a miniature. Venetian. About 1700. H. 8¾ in., W. 7½ in. Bought, 4*l.* 10*s.*

Digitized by Google

46. '52.

FRAME of a Mirror. Wood, carved and gilt. Italian (Venetian). About 1700. H. 15¼ in., W. 11¼ in. Bought, 4*l.*

A delicate piece of free carving from Venice. There is an inner frame of plain work cut into the form of a fantaſtic ſhield, and in and out of the broken curves of which it is compoſed are branches of foliage deſigned from nature. The Venetian mirrors of this ſmall ſize are generally engraved with a figure in the middle of the glaſs, and ſome kind of ornamental border.

2029. '55.

FRAME. Carved and gilt wood, with "bénitier," or holy water ſtoup attached. Italian. 18th century. H. 16 in., W. 12 in. Bought, 12*l.* 1*s.* 6*d.*

Intended to hold a devotional picture for the bedroom or oratory of a private houſe.

7730. '62.

FRAME for a miniature. Carved pear wood. Modern Italian (Florentine). 12 in by 8½ in. Bought, 12*l.*

7881. '61.

FRAME. Wood. Parcel-gilt, and carved in high relief, with birds and monſters, ſurmounted by an eagle killing a ſerpent. Modern Italian. 17½ in. by 12½ in. Bought.

8051. '62.

FRAME. Carved wood. Arabeſque open pattern on matted gold ground; containing a photograph. Modern Italian (Sieneſe). 18¾ in. by 15½ in. Bought (International Exhibition, 1862), 7*l.*

Digitized by Google

The modern Florentine and Sieneſe carving of arabeſques, animals, and ſmall figures comes next to the beſt French work of the day in point of excellenee. It is leſs exact and ſcholar-like in point of deſign, but freer and more eaſy in execution.

8052. '62.

FRAME. Carved and gilt wood. Modern Italian (Sieneſe). H. 3 ft. 10½ in., W. 3 ft. 2 in. Bought (International Exhibition, 1862), 8*l.*

2393. '55.

AMES of Backgammon and Cheſs; a board. Of various coloured woods with burnt ſcrolls, the chequers of animals, birds, and flowers. The interior ornamented with groups of camels and figures, bordered with carvings in relief, coloured, of men playing at various games, containing 29 draughtmen, carved on both ſides with animals. Engliſh. About 1660. 31½ in. by 19 in. Bought (Bernal Coll.), 10*l.* 10*s.*

The cheſs or draught-board is inlaid with animals in light wood on the dark ſquares, and flowers in dark wood on the light or white ſquares. Some of the ornament is inlaid, and has portions of the inlaid materials left of ſufficient thickneſs to be carved in low relief. For a modern example on a large ſcale of this claſs of inlaid decoration, ſee the French Cabinet, No. 721. '69.

In the middle of the backgammon board is a compoſition of figures repreſenting a merchant departing on his travels. Two are making lamentation over his departure. On the oppoſite table in the middle is a correſponding repreſentation of the ſame perſon, returning and unloading his camels of the wares they are bringing home. In the angles round the compoſition are emblematic repreſentations of the elements, earth, air, fire, and water; or of the dangers of travel and the riſks of commerce.

Digitized by Google

The principal intereſt of the decoration conſiſts in the minute repreſentation of various games in uſe in this country at the date of its execution. Eight games are repreſented.

Theſe various games given in detail form the decorations on the edges of the inner or backgammon board, which are raiſed and form for each ſide of the board a long panel about an inch and a half in width. Theſe repreſentations are made in inlaid woods. The woods are not only inlaid in flat marquetry, but the material is left thick enough in projection to allow of actual reliefs to be cut in it on the ſurface. The eight games were common in England in the 17th century, to the middle of which or ſomewhat later this piece of curious woodwork may be referred. To begin with the long upright panel on the extreme right of the board (ſpectator's left), we have the game of ſhovel board, which is played with flat weights of metal. At one end of the board a line is drawn about three or four inches from the edge and parallel with it. Another line is drawn four feet further. Over this the weight muſt be ſhoved or the ſtroke does not count. Each player has four weights, and ſtands oppoſite the marks above mentioned. They ſhove their weights alternately. The judgment of the play is to give ſufficient impetus to the weight to carry it beyond the mark neareſt to the edge of the board. If it falls from the table into a trough contrived for its reception, the throw or ſtroke is not counted; if it hang over without falling it counts for three; if it lie between the line and the edge, for two; if on the line or over the firſt line, for one. The number of the game for two is 11, but it is extended when there are four players. The boards were of various lengths, and if perfectly ſmooth and level, of value in proportion. The width was 3 feet to 3 feet 6 inches. Strutt, from whom this account is taken, had ſeen one 39 feet 2 inches long, and 3 feet broad.[1]

A partial revival has been made in the modern game of ſquails.

There are in this repreſentation players at each end, two and two, and one ſtanding at the back of the board as umpire. They have the full bottom wigs, or perhaps the hair of the cavalier dandies ſtill worn long; probably, however, this marks the Dutch faſhions introduced after the Reſtoration of King Charles the Second. They wear the full breeches with bunches of ribbon at the knees and waiſt, where they are tied, of the Louis XIV. period. The coats are puffed in the ſleeves, long to the knees, with rows of buttons, and the waiſt-coat alſo long, and cloſe buttoned nearly as low as the coat. One

[1] Strutt. Sports and Paſtimes, iv. 2. xiv.

Digitized by Google

of the players has the ſhorter waiſtcoat reaching to the waiſt. Their ſhoes have large roſettes. The ſhirts have full ſleeves. This is pretty nearly the dreſs of the Engliſh Court from the days of Charles to the reign of Anne. The background of the group, which is ſtamped with a pattern, has been chequered with ink to make reckoning tables for the game.

Following the top panel we have the game of bat and ball: the ball being heavy and the player armed with a wooden bat, ſquare, chequered over with lines to give it a hold on the ball, and faſtened to the arm like a ſhield; with this the ball was kept in the air. Under the name of Pallone this game is ſtill in uſe in Sicily and parts of Italy. The players, being at an open air game, are here without coats, and their wide flap beaver hats with roſettes of ribbon in them are lying on the ground. The coats and breeches are black or vermilion.

The third panel on this leaf repreſents three nine-pins of ſlender form.

In this caſe the players are in the open air, and are playing on a framed platform with a panelled backing to ſtop the balls at the end. A gentleman, dreſſed as the others in wide breeches, ſcarlet ſtockings, black ſhoes with roſettes, hat on, is bowling. A venerable relative is looking on, and a page-boy in ſcarlet livery watching to give the return ball to the player as ſoon as he ſhall have delivered his ſtroke or ball. At the further end we ſee the opponent without his hat, holding up one finger to mark the points in the game. Another boy is leaning over the panel back or fence, in order to roll back the ball along a ſide channel provided for that purpoſe. A ſimilar ſloping channel is provided for paſſing back the heavy balls uſed in modern American bowling alleys. Trees are in the background, ſo that though the alley is a wooden platform it is not covered in like the covered alleys uſed for modern bowling games.

The top panel of the next leaf contains a game of trap bat, or rounders. Both of theſe games were played very ſimilarly. Either a trap is uſed, the ball being placed on one end of a balanced tongue of wood, which is ſtruck with a ſtick or bat; or, inſtead of a trap and ball, a ſtick four inches long by one or one and a half thick, pointed at both ends. A blow on one point ſends this revolving into the air. The player ſtrikes it as far as he can. The players in this inſtance are boys. One is mopping his head, others hold their hats to catch the ball, and a father, tutor or ſchoolmaſter, in his hat and coat is looking on. The ſcene is in the open air.

Next to this we have nine-pins. An open air game without any platform, but played on a bowling green. One of the pins is

Digitized by Google

down, and a boy is ſetting it up again. A poſt and rail protects the bowling green from the intruſions of cows, and on this players hang their clothes, while lookers-on lean againſt it. One ſpectator leans with his right hand, doubled under the ſhoulder, on a long cane ſuch as Vandyck puts into the hands of Charles the Firſt, and others of his portrait subjects. A dog is barking, and enjoying the general fun.

On the bottom panel we have the game of rackets; three young players with the ſtring bats, ſtill uſed in tennis, in their hands. They are, however, not in a court but out of doors.

The fourth panel on this ſecond leaf has a game played on a board ſomething like thoſe of pin bagatelle now uſed by children, the end of the board having an upright back divided into ſmall arched holes, each numbered, and the numbers counting for the ſcore.

The table is here brought into a garden, and ſtands at the door of a kind of greenhouſe, the roof being apparently of glaſs, and ſhowing a trellis for vines within.

There are two players and a third gentleman is ſeated cloſe beſide a young lady on the lawn. She wears a high black beaver bonnet or hat with flat brim, ſuch as was uſual with the middle claſſes from the time of Elizabeth, and has as yet ſurvived in parts of Wales. She has her hands in a black beaver or quilted ſilk muff and wears a ſtiff gown which ſhows a flowered quilted petticoat beneath. A ſervant is pouring out beer for theſe lovers.

A portion of this background has been ſquared off with pen and ink for a marking ſcale.

The fourth ſide or bottom panel of the firſt leaf illuſtrates the game of quintain, of which there were ſeveral kinds, this one being that of riding at the ring.

There are four cavaliers in hats and oſtrich feathers, and black Spaniſh leather boots turned down to the middle of the calf. They hold the lances made for tilting at the quintain, maſſive at the handles and ending in a counterpoiſe ſo as to enable the rider to manage a ſhaft heavy enough to bring down the dummy horſeman ridden at. In this caſe it is the ring merely. There is a ſort of ornamental arch, from the centre of which a ring, hung by a ſhort length of line, is drawn in red paint. The horſes are long-tailed Roman-noſed beaſts of the Flemiſh breed, and are marked as capariſoned with breaſt-plates of leather, breeching pieces, cruppers, etc.

On the outſide, one half the board is arranged for the game of merils, nine men's morris, five-penny morris, a game which is of ſome antiquity in England. It is played on a board, or on lines on the

Digitized by Google

open ground, or cut in the turf. It conſiſts, as here, of three lines in ſquare, one inſide the other with points in the middle and at the junction of each of the lines. The centres are joined to each other, and the angles. On the points the men are laid. In France theſe were pawns, and were called *mérelles.* It is played by children by making lines and holes in the turf, and uſing ſtones for pieces. Each of the two players has nine men, and tries to lay his men in complete rows of three, and to prevent his adverſary doing it by interpoſing a man of his own. If he completes a line he can take any one of his adverſaries' men, provided it is not in a complete line of three. Shakeſpeare, ſpeaking of a ſtormy ſeaſon, ſays,

> " The folds ſtand empty in the drowned fields,
> And crows are fatted with the murrain flock,
> The nine men's morris is filled up with mud."[1]

Fox and gooſe is played with 17 men or geeſe againſt one fox. Theſe have a board ſometimes ſquare, ſometimes circular; ſometimes made with holes into which pegs are ſtuck, to avoid the diſplacement of pieces by children or unquiet players ſhaking their boards. The geeſe have to block the fox up, taking care never to leave a gooſe alone with a vacant hole behind. In that caſe the fox can jump over and take the gooſe, and continue, if the ſtate of the pieces allows it, to jump over as many as ſuch openings give him the power to take. The geeſe if carefully played muſt win; but cannot move backward, and if once they allow the fox a way through the circle by taking one or two, it is almoſt ſure that the fox wins. Modern players, to make it more even, allow two foxes.

On the faces of the pieces are the following animals carved in relief: the elephant, camel, tiger, leopard, hyena, ſtag, wolf, horſe, aſs, bear, Thibet goat, common goat, dog, hare, monkey, ſquirrel, ram, ewe, cow, porcupine, and ſeveral of them are repeated. The ſame animal is carved on the two ſides of each piece.

7832. '61.

GAMES of Backgammon and Cheſs. A board. Marquetry of roſewood and holly, in ſcrolls and flowers. Engliſh. 17th century. L. 28 in., W. 21 in. Bought, 4*l.*

[1] "Midſummer Night's Dream," ii. 2. Quoted by Strutt, s. iv. xiii.

Digitized by Google

The work on this is a ſpecimen of the Engliſh marquetry that was common at the beginning of the laſt century, when Dutch deſigns, introduced at the period of the Revolution, became popular in England, and were imitated and reproduced with many modifications. Many of ſuch deſigns as we here ſee form a ſort of coral pattern, generally contained within bold marking out lines, ſo as to make broad maſſes of the deſign, in the manner of Indian ſhawls and painted woodwork, from which quarter much of Dutch deſign was derived. In the centre is a double monogram, T · A · R. The board, beſides providing for backgammon and cheſs, has alſo a board for "nine men's morris" and "fox and gooſe."

4429. '57.

GAMES of Backgammon and Cheſs. A board. Maple woods, inlaid with patterns of fruit, leaves, fleurs-de-lis and other flowers; with ſteel hinges and claſp. French. 16th century. 2 ft. 7 in. by 15½ in. Bought, 2*l.* 15*s.*

This board has cheſs ſquares on the outer ſide, and is laid out on the other ſide for a merelles or nine men's morris. It has been made to faſten up and be carried travelling, with the pieces, dice, &c., within it.

6937. '60.

GAME of Draughts. A draughtſman. Carved wood. On one ſide is painted a portrait with inſcription, on the other are two ſhields of arms. German. Dated 1492. Diam. 1½ in. Bought, 2*s.*

An excellent ſpecimen of 16th century miniature painting, and it is greatly to be regretted that the whole ſet of men is not complete. The woodwork is turned in the lathe, and the ground ſunk within a rim. This is gilt, and on it is painted a lady's portrait. The face is well formed, the neck long and graceful, and the ſhoulders well modelled and proportioned. Her hair is light-brown, and the head covered with a South German cap fitting cloſe round the head, tied in immediately above and carried in a round ſtiff bag behind for the coils of her back hair. Round the portrait is the legend, KVNIGVNDE . H . V . B . Kunigunde Ducheſs of Bavaria, afterwards Empreſs. With the date 1492. The outline is cleanly drawn with a light decided umber, and coloured, probably in water-colours varniſhed over. The dreſs is cut

Digitized by Google

low in the faſhion of the gowns of our own Catherine of Arragon, with rich gold embroidery in bands acroſs the boſom, a chemiſette of fine lawn gathered round the bottom of the neck and with an embroidered collar. The ſleeves are put over and hanging as broad flaps. Embroidered borders paſs over the ſhoulders as ſtraps. At the reverſe of the piece are two coats of arms, the dexter :—chequey diamondwiſe, argent and azure for Bavaria. The other coat :—gules, a feſs argent.

6935. '60.

GAME of Draughts or Backgammon. A draughtſman. Carved wood in low relief. On one ſide are two men playing bagpipes, on the other peaſants dancing. German. 16th century. Diam. 1¾ in. Bought, 2*s*.

Theſe pieces to which this ſpecimen belongs have probably ſerved only as backgammon men. They are, anyhow, remarkable ſpecimens of careful and moſt artiſtic carving on a ſmall ſcale. The ſubject is, on one ſide, two peaſants, one playing the bagpipes and his companion the flageolet. They are portly, tun-bellied men, and wear the doublet and jerkin tied in at the waiſt, and country boots rolled over, the ordinary peaſant dreſs of Southern Germany in the 16th century. On their heads are rough caps. The relief is flat, but every requiſite modelling has been contrived in it. Behind in a background we have trees, and a village with tall Bavarian roofs and dormer windows. One can diſtinguiſh a ſtork on one of the roofs. The reverſe has a man and a woman, peaſants dancing the ſlow balanced meaſure, ſuch as is repreſented by Dutch painters of ſuch performances. Their hands are joined above the head, while the other two are held out in equipoiſe. Here again we ſee the ſame exactneſs of coſtume: the village wife or maid in the long apron and bib, with ſleeves tucked up, German cap, and ſtockings wrinkled over the ſhoes. Behind theſe are the ſpires, towers, and roofs of a village. It is to be noticed that the relief of this figure is not more than the $\frac{1}{32}$nd of an inch.

6936. '60.

GAME of Draughts. A draughtſman. Carved wood in low relief. On one ſide is a buſt portrait crowned, and on the other are three ſhields of arms. German. 16th century. Diam. 1⅛ in. Bought, 2*s*.

Digitized by Google

The head is crowned, and the hair cut ſquare in the faſhion of France and Germany in the 16th century. The buſt gives us enough of the dreſs to recogniſe the broad collar turned over and the immenſe ſhoulders and ſleeve, ſo much developed in order to give the appearance of breadth and ſize to the figure during that century, when the French and Engliſh kings boaſted of their perſonal preſence. On the back of the piece are three ſhields, the ground being gilt, and the ſhields conjoined by a tie or knot lightly drawn in brown, perhaps faded black; above the ſhields is a crown drawn ſimilarly, and the date 1504. The ſhields are as follows: 1ſt. Gules, a feſs argent; 2nd. Bendy of ſix, argent and azure within an orle gules. 3rd. Gules, a caſtle, or (the arms of Caſtile).

220. '70.

GAMES of Cheſs and Backgammon. A board. Walnut wood, inlaid with tarſia work of ſtellate and interlaced form in light wood and ivory. Italian. 16th century. L. 18⅝ in.; W., when open, 2 ft. 3½ in. Bought, 10*l.*

Of Certoſino inlaid work.

7849. '61.

GAMES of Cheſs and Backgammon. A board. Marquetry of ivory in various colours and cheſtnut wood. Italian. 16th century. 1 ft. 9 in. by 1 ft. 7 in. Bought, 1*l.*

280. '69.

INKSTAND. Ebony wood, carved and ornamented with maſks and frieze of hardwood in high relief. The central figure is a triton reſting on a bivalve ſhell. Executed by Luigi Frullini of Florence. Modern Italian. L. 2 ft., H. 10½ in. Bought, 40*l.*

Digitized by Google

352. '70.

NIFE Caſe, one of a pair. Marquetry of various coloured woods, in fluted, leaf and ſcroll patterns, with velvet lining; vaſe ſhaped. Engliſh. Late 18th century. H. 18¾ in., diam. 9 in. Bought, 11*l.* the pair.

The workmanſhip of this and the two following objects is a good example of the ſkill of the marquetry makers of the time of the brothers Adam, and may be the work of Lock or Heppelwhite, cabinet-makers of the laſt forty years of the 18th century.

352*a*. '70.

KNIFE Caſe, one of a pair. Marquetry of various coloured woods, in fluted, leaf and ſcroll patterns, with velvet lining; vaſe ſhaped. Engliſh. Late 18th century. H. 18¾ in., diam. 9 in. Bought, 11*l.* the pair.

353. '70.

KNIFE Caſe. Marquetry of various coloured woods, in fluted, leaf and feſtoon patterns, with velvet lining; vaſe ſhaped. Engliſh. Late 18th century. H. 15½ in., diam. 8 in. Bought, 4*l.*

2156. '55.

KNIFE Caſe. Carved wood painted; three ſatyrs bound to a triangular pedeſtal form the caſe, which reſts on three harpies; the cover is ſurmounted by a ſphinx holding a ſhield; the caſe contains ſix ſteel knives chaſed and gilt, each blade and handle formed in one piece. Italian. Dated

Digitized by Google

1564. Caſe, H. 13¾ in., W. 5 in.; knives, L. 8⅞ in. Bought (Bernal Coll.), 10*l.* 10*s.*

The baſe is decorated with imitation jewels, painted in glazes over gilding. The centre is ſupported by three black ſatyrs having horſes' fore hoofs, and two of them dreſſed with Indian feather ſkirts. Their arms and legs are bound by linen bands. The triangular pedeſtal, at the angles of which they ſtand, is painted the colour of Siena marble. The ſphinx on the top is ſitting on its hams, holding a ſcutcheon, the arms on which it is difficult to attempt to blazon; the head turns ſlightly and is crowned with bay leaves. A ſmall ſcutcheon in the centre of the baſe contains the date 1564.

362. '70.

KNITTING Needle, box for. "Prjonaſtokkr." Wood; carved with flower pattern, and the initials K. M., with lid turning on a pivot. Icelandic. 19th century. L. 14 in., W. 1⅜ in. Bought, 1*l.*

7225. '60.

ANTERN. A hanging lantern of carved wood. The framework decorated with figures of cupids, ſatyrs, and ſtrapwork. The figures painted after nature, and the framework gilt. Venetian. 16th century. H. 7 ft., diam. 2 ft. 10 in. Bought (Soulages Coll.), 250*l.*

The compoſition of this remarkable object conſiſts of a ſquare central part, once glazed, a dome-ſhaped top, and a ſquare frame ending in a carved boſs below.

The central panels are puſhed outwards on four narrow ſloping ſide panels; the upright ſides, which are the longeſt, divided by ſmall circles. All theſe panels have been glazed with bevelled plates. On the angles are four female terminal figures ſupporting the top frame mouldings and ending in bold ſcroll-ſhaped brackets, decorated with hanging garlands and ſcalework, boldly carved.

Digitized by Google

Above theſe figures are four ſitting boys, and there are four long panels of glaſs between them. The top frames of theſe panels are carved and the cut work on them is of architectonic character. The dome-ſhaped top is formed by four carved brackets, riſing from the angles behind the heads of the ſitting boys. They ſupport a ſmaller ſquare frame, and on that riſes a central boſs in the ſhape of a round urn, with linen ſcarfs on the ſides. Groteſque figures cover the ſpace between the carved brackets.

Below the central part a ſmaller ſquare frame is connected with the angles by figures of ſatyrs, placed as brackets, their heads immediately under the terminal figures that ſupport the principal feature of the ſtructure.

The bottom finiſhes with a carved boſs, pierced for the lamp to paſs through and reach its proper poſition inſide the lantern.

Chains, with a counterpoiſe, have connected the urn on the top with the ceiling, from which it has been hung.

The female terminal figures, the boys above and the ſatyrs below them, have been painted of the natural colours; the carved work ſhows the remains of gilding.

The lantern has been reproduced by Mr. Franchi in metal by electrotype, and coloured to imitate the original.

7258. '60.

EDALLION. Carved pear wood. Circular buſt portrait of the Emperor Nero. Dutch. Dated 1502. Diam. 10¼ in. Bought, 2*l.* 10*s.*

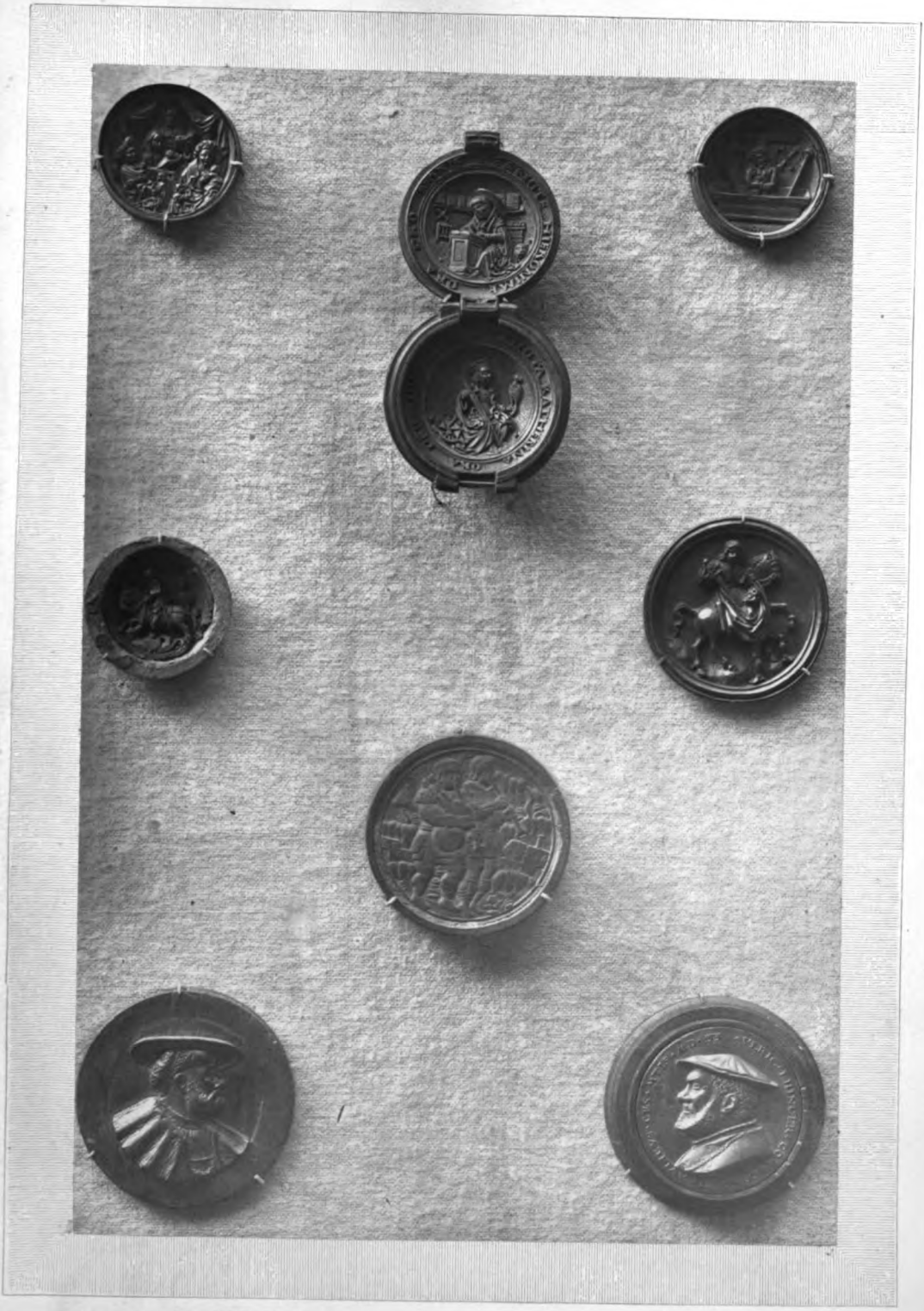
7259. '60.

MEDALLION. Carved pear wood. Circular buſt portrait of the Emperor Caligula. Dutch. Dated 1510. Diam. 10¼ in. Bought, 2*l.* 10*s.*

This medallion correſponds in ſtyle and material with No. 7258. '60.

The Emperor Caligula is repreſented in a renaiſſance claſſic helmet. The word "Calig." is on the back. The piece is ſigned "Van Helder Bach." The ground or baſe is coloured black.

Digitized by Google



1 AND 3. MEDALLION.
Carved Boxwood, Flemish, XVI. Century. 125-125a. '64.

2. BEAD.
Boxwood, French or Flemish, about 1500. 6921. '60.

4. MEDALLION PLAQUE.
Carved Boxwood, Flemish or German, XV. Century. 1151. '64.

5. MEDALLION.
Carved Boxwood, German, XVI. Century. 240. '53.

6. DRAUGHTSMAN.
Carved Wood, German, XVI. Century. 6935. '60.

7. MEDALLION PORTRAIT.
Carved Boxwood, German, XVI. Century. 238. '53.

8. MEDALLION.
Boxwood, German, XVI. Century. 7542. '61.

Digitized by Google

Digitized by Google

23. '67.

MEDALLION. Satin wood, elliptic. A female head carved in high relief, with ears of corn in the hair, a ſymbolic repreſentation of autumn, in black wood frame. Modern Engliſh. By G. F. Bridge. Prize object in the Society of Arts' Competition, 1866. Diam., including frame, 7 in. by 8 in. Bought, *5l.* 10*s.*

182. '67.

MEDALLION, oval. Carved boxwood. Buſt of an aged man unknown. Flemiſh. Second half of 16th century. 2¼ in. by 1⅞ in. Bought (Troſs Coll.), 1*l.* 16*s.*

This is a full-face portrait of a burgomaſter, mayor, or town counſellor of one of thoſe great municipal centres, the cities of Flanders, which, in the age of Charles V., formed ſo material an element of the ſtrength of the Empire. The doublet is buttoned, the cloak lined with fur. The head is framed in by the quills of a ſtiff Spaniſh ruff, and the beard is ſquare. The face is that of a ſerious but anxious politician, rather than that of a grave judge or abſtract thinker. The full face, in ſuch low relief as is given by a medallion, is ſcarcely ſatisfactory.

125. 125*a*. '64.

MEDALLIONS (two). Circular; carved boxwood, repreſenting Our Saviour with the implements of the Paſſion, and the Virgin ſurrounded by female ſaints; the two encloſed in a ſilver-gilt box. Flemiſh. 16th century. Diam. 1¼ in. Bought, 4*l.*

Theſe are two halves of a box, with the carvings filling the baſe of each half. One portion contains the typical demi-figure of the Redeemer taken down from the croſs, with which Donatello among ſculptors, and numerous painters, have made us familiar. The other piece contains an alto-relievo conſiſting of ſeveral figures. The central and moſt

Digitized by Google

important repreſents St. Anne, with the Bleſſed Virgin below, and the Holy Child. In the foreground are the Marys, with infants, viz., Mary, the wife of Cleophas, and Mary, the mother of James.

225. '66.

MEDALLION. Carved boxwood. The Virgin and Child, St. Anne, St. James the Greater, an angel, and a male and female figure kneeling at two faldſtools; in a circular ſilver caſe with ſhutters, ſtanding on an open work baſe, and ſurmounted by a figure of our Saviour in Majeſty, forming a miniature ſhrine. German. 16th century. H. $3\frac{5}{8}$ in., W. 3 in. Bought, 14*l.*

The woodwork conſiſts of a medallion; the mounts have been added ſubſequently.

The compoſition of the carving conſiſts of the two ſitting figures; the Bleſſed Virgin, holding in her lap the infant Saviour, who is ſtanding; and St. Anne who is on her left. In front are two figures—that of the Donatorius, or giver of the work, and his wife. They are in flowing dreſſes, and kneel before two low faldſtools, covered with cloths, each of which has a ſhield in front without armorial bearings; they are of the ſhape uſual in Southern Germany at the end of the 15th century, nearly ſquare, and the lower point rounded off a wide curve. The dreſſes have looſe ſleeves folded back at the wriſts.

Behind theſe two ſtand—on the right hand St. James the Greater, with a pilgrim's hat hanging at his neck, and the archangel, St. Michael, on the left.

The metal work is fitted cloſe to the carving, and the ſemi-circular doors, as well as the back, are engraved with light arabeſque work. The ſtand is oblong, pierced with open quatrefoils and architectural mouldings ſpread out to form a wide foot. A ſcutcheon, with ſcroll volutes on its edges and a cherub maſk in front, ſupports the ſtanding figure that finiſhes the top. Probably Nürnberg or Augſburg work of the end of the 15th century, or early in the 16th.

7542. '61.

MEDALLION. Boxwood, carved in relief, with a buſt portrait of a bearded man in a flat cap, and inſcribed, "Ulric Ehinger." German. Dated 1533. School of Albert

Digitized by Google

Dürer, probably executed at Nuremberg. Diam. 1½ in. Bought, *3l.* 13*s.* 6*d.*

The head repreſents a man of middle age, with ſolid features, bold and thoughtful forehead, ſuch as we appropriate to the ideal counſellor, chancellor or miniſter of ſtate. The neck is ſhort, the beard criſp and ſhort, curled over all parts, and ſuggeſtive of the ſolid vigour of 48 or 50 years. Round the rim are the titles "Comes et conſiliarius Aulicus Cæſareæ Majeſtatis," Count, member of the Aulic (Privy) Council of His Imperial and Royal Apoſtolic Majeſty.

4669. '59.

MEDALLION Portrait. Carved boxwood, of a man in German coſtume of the 16th century, inſcribed "Wolfganngus Poemer 1524," with initials of Albert Dürer, of Nuremberg. Diam. 3¼ in. Bought, 20*l.*

The head is exquiſitely modelled. The material, boxwood, leaves us, perhaps, as complete a portrait as if it had been painted. The head is thrown up as of an intelligent man liſtening to a queſtion. The eyes are well hollowed round, clear and full opened. The beard ſhort and griſly. The hands are claſped with a certain expreſſion of compoſure. The head is covered with a cloſe ſkull cap, while the German flap hat, with the rim in four flaps or diviſions, is looped up. The head is noble in its general proportions and outline. The dreſs is a looſe cloak of Saxony cloth, with dreſſed lambſkin lining, ſhown in the broad lapel or turned collar. The A. D. of Albert Dürer is added on the rim of the medallion. No notice, amongſt the records of Albert Dürer's works, is given us of this particular medallion, though he certainly left ſome ſuch behind him. The greater portion of the medallions and carved portraits attributed to the artiſt muſt be taken to be pieces executed by ſcholars from drawings or ſketches of the maſter.

240. '53.

MEDALLION, carved in boxwood, in high relief. Circular; St. Martin ſharing his cloak with the beggar. German. About 1500–20. Diam. 1⅝ in. Bought, 1*l.* 10*s.*

Digitized by Google

Cleanly carved. It repreſents St. Martin on horſeback, dividing his cloak with his ſword and the beggar in front.

238. '53.

MEDALLION Portrait of a man, carved in boxwood. German. About 1550. Diam. 2 in. Bought, 1*l.*

This is a medallion head in box, mounted on cheſtnut. It has been ſo made originally. The face looks to the left. The flapped cap is looped up, in the faſhion of the time; the hair held or covered by a net, of which the band might be taken for the ſtring or faſtening of the cap. The ſhirt is of fine lawn. An ample cloak lined with fur hangs from the ſhoulders.

181. '67.

MEDALLION. Carved boxwood. Buſt of a young lady unknown. German. About 1525–30. Diam. 2 in. Bought (Troſs Coll.), 1*l.* 16*s.*

The forehead is high and ſquare, the hair drawn off and hanging down in front of the neck. There is a broad velvet hat but no veil. The flap of the hat is looped up with a jewel. The gown is made to fit cloſe round the boſom and ſhoulders, and cloſes round the neck with a high collar. The figure is that of a young girl of twenty.

180. '67.

MEDALLION. Carved boxwood. Buſt of a young man unknown. German. About 1550. Diam. 2¼ in. Bought (Troſs Coll.), 1*l.* 16*s.*

The features are coarſe but ſerious, and are well modelled; the thickneſs of lips and heavy noſe and brows are all modelled with care and feeling. The hair is cut low over the eyes, and ſomewhat relieves the homely expreſſion of the features. The dreſs is quilted and fitted round the neck. Like all theſe puffed and gathered overcoats, it is ſlaſhed, to ſhow the ſatin lining within.

Digitized by Google

1151. '64.

MEDALLION. Carved boxwood, ſet in a hemiſpherical frame (probably the half of a hinged bead), repreſenting St. George and the Dragon. German. Second half of 15th century. Diam. 1 in. Bought, 1*l.* 4*s.*

This little figure of a mounted knight at full galop ſlaying the dragon is cut in all but complete relief. The figure, dreſs and accoutrements of the ſaint are completely detailed. The height of St. George, horse and all, is not above three-quarters of an inch. On the left ſhoulder we ſee the ſmall eſcutcheon containing the arms of the rider worn in action for recognition by his followers or friends. The helmet is of the pointed form, a ſteel cap with openings for ſight, and a wreath or ſcarf wrapped round it, as in the time of Henry IV. Theſe parts are ſo minute that they can only be ſeen by the help of a glaſs. Behind is the princeſs kneeling to watch the iſſue of the combat.

89. '66.

MEDALLION. Boxwood, circular, in gilt metal frame; three-quarter head of an elderly man. German (?). 17th or early 18th century. Diam. 1¾ in. Bought, 4*l.* 5*s.*

A portrait medallion three-quarter face of an Univerſity doctor or profeſſor in the gown of his faculty, with his 17th century caſſock underneath. The head is ſquare, the noſe large, indicating ſagacity, the brows contracted, not by ſourneſs of temper, but the ſtruggle of thought. This is evidently life-like, but there are no means of identifying it with any known perſonage.

353. '64.

MEDALLION. Carved boxwood. Elliptic; portrait of a gentleman in rich armour. Italian. About 1680. 4 in. by 3 in. Bought, 4*l.*

The head is full, and the features thoſe of a man of 30. The wig is the full bottomed peruke, introduced in the days of Louis XIV., when the old cavalier coiffure of long natural hair had died out. The armour is damaſked in the coſtly faſhion of late Italian work of the

Digitized by Google

day, as we ſee by the ſtripes or bands ſo delicately carved in this miniature. The long buttoned doublet belongs to the dreſs of cavaliers, late in the 17th century. There is no evidence to indicate the name of the perſon repreſented.

807. '69.

MEDALLION Portrait. Limewood, carved in low relief, with portrait buſt of the PRINCESS MARIA PIA. The work of L. Frullini. Modern Italian. L. 8 in., W. 7¼ in. (Paris Exhibition, 1867.) Bought, 12*l.*

The head full face, and the deſign expreſſed in relief, not much greater than that of a modern coin.

239. '53.

MEDALLION Portrait of a man, carved in boxwood. Ruſſo-Greek. 16th or 17th century. Diam. 2 in. Bought, 1*l.*

5919. '50.

MEDALLION. Carved wood. Star-ſhaped, minutely ſculptured in open work, with many figures of ſaints and angels. Ruſſo-Greek. 16th or 17th century. Diam. 3¼ in. Bought.

The details are cut with extreme minuteneſs and the head is expreſſive. Carvings of this deſcription are executed in the monaſtic eſtabliſhments of Ruſſia.

972. '69.

MEDALLION. Wood, carved in low relief with a ſaint kneeling in prayer ; with frame and glaſs. Modern Ruſſian. Diam. 2½ in. Given by the Ruſſian Commiſſioner. (Paris Exhibition, 1867.)

An example of modern Ruſſian conventual carving. The ſaint is repreſented in a cope and ſtole kneeling before a ſmall deſk or altar, on

Digitized by Google

which is a croſs. A cloud with rays iſſuing from it hangs above the deſk. The head and the devotional expreſſion of the face are ſkilfully deſigned and executed. The reſt of the work is not equal to this portion.

6921. '60.

MINIATURE ſculpture. A bead, carved in boxwood, for devotional uſe, opening by a hinge; with figures of St. Jerome and St. Catherine on the interior face of each hemiſphere. French. About 1500. Diam. 1¾ in. Bought, 19*l.* 10*s.*

The general form has been obtained in the lathe. It is carved on the outſide in the minuteſt way with flamboyant French flowing window tracery; ſuch prevailed in the north of France and Flanders at the ſame time as the perpendicular reticulation which ſucceeded the fine tracery of the 14th century in our own country. The two half ſpheres are hinged and faſtened by three fine gold loops, held together by a pin of gold. When opened the inſides are carved, one with St. Jerome (numbered with St. Auguſtine, St. Ambroſe, and St. Gregory, as one of the four doctors of the church, known by his cardinal's hat, and the traditional lion).

On the oppoſite half is St. Catherine of Alexandria, a noble virgin of great learning, who was martyred by Maximinus on the rack. She is repreſented with a hawk, as evidence of her noble birth, and ſhe holds the ſword and wheel, ſymbols of her martyrdom. The ground is ſculptured with fleur-de-lys.

The names of the two ſaints are carved in the rims that ſurround the ſeveral compoſitions; on one, SANCTA KATHARINA ORA PRO NOBIS. On the other, SANCTE HIERONIME ORA PRO NOBIS, in Roman capitals.

918. '69.

MINIATURE ſculpture. One leaf of a diptych or folding devotional tablet. Boxwood, carved with the Aſcenſion, the Pentecoſt, and other religious ſubjects. French. 14th century. L. 6¼ in., W. 3¾ in. (Paris Exhibition, 1867.) Bought, 20*l.*

Digitized by Google

The carvings are diſtributed through five panels. On the right hand, on the top, is the Aſcenſion. The Bleſſed Virgin is in the centre of a group formed by herſelf and the apoſtles, and the feet of the Saviour are ſeen below a cloud as He aſcends.

In the ſecond top panel St. Benedict, Abbot, is ſtanding before a 14th century altar, the ends divided into two cuſped arch panels. He holds the paſtoral ſtaff in his left hand, and gives benediction with his right. An angel in the right-hand corner iſſues from a cloud which runs into the top moulding of the panel, and holds a ſcroll that runs along the front and turns the corner of the moulding. On it is the legend "Benedicte nunc Benedic - te;" in which the grammar is twiſted to ſuit the play on the name Benedict. A ſeat, panelled like the altar, is behind the ſaint.

On the third panel is the deſcent of the Holy Spirit. The Bleſſed Virgin ſits in the centre of a group of apoſtles looking up, while the typical dove is deſcending.

On the fourth is a monk in a frock or caſſock only, ſtanding before an altar, ſimilar to that in the ſecond panel, on which he holds an open book. Another monk is kneeling in the corner behind him. An angel holds a ſcroll, as in the ſecond panel, on which is read, "Tu Maure care "es ſub altare." St. Maur is a Benedictine ſaint.

The fifth panel extends below both the two laſt. On the right-hand ſide is the figure of the Saviour ſeated and crowned with a fleur-de-lyſé crown of the 13th century character. He holds an orb in His left-hand and crowns the Bleſſed Virgin, who is ſeated at His ſide on the right. They are clothed in drapery that falls in broad folds. St. John the Baptiſt, in a hair garment, ſtands on their left and points with his right hand to a medallion on which is the Agnus Dei; a hole in the woodwork ſhows where ſome other detail has been removed. This was, probably, a hand in benediction to repreſent the Eternal Father.

On the edges of the containing moulding, where they are not occupied by the legends detailed above, are foliage, vine and other leaves carefully detailed, dogs hunting hares and running rabbits to earth. It is probably French work of the middle of the 14th century.

524 to 524*c*. '68.

MINIATURE ſculpture. Four tablets. Wood. Each carved in low relief with a male figure grappling with a ſerpent. Italian? 17th century. Each $\frac{7}{8}$ by $\frac{3}{4}$ in. Bought, 4*l*.

Digitized by Google

Theſe may have formed tiny panels in aid of larger compoſitions, or they may be modern productions, as their minuteneſs makes any judgment difficult. They are cut with great ſkill and care, and repreſent four ſingle figures, ſomewhat reſembling the central figure of the well-known Laocoon group.

222. '66.

MINIATURE Sculpture. A croſs of wood, carved in pierced compartments on each ſide, repreſenting the myſteries of the life of the Saviour, with Ruſſo-Greek legends. Round the handle is a plaited band, and at the bottom an angular pommel. Ruſſo-Greek. 10 in. by $5\frac{1}{4}$ in. Bought, 10*l.* 10*s.*

The carving is contained in ſix compartments: on one ſide are—1, the Annunciation; 2, Nativity, with ſhepherds piping on the ground behind the cave of Bethlehem, and making offerings within it; 3, Preſentation; 4, Raiſing of Lazarus; 5, on the right arm of the croſs, the Baptiſm, on the left the Transfiguration. On the other ſide: the Aſcenſion; 2, Crucifixion; 3, Harrowing of Hell; 4, Entry into Jeruſalem; 5, right arm, the Entombment; left, Pentecoſt.

The three points of the croſs are cut into flowers containing evangeliſts on one ſide, prophets on the other, and ſmaller flowers in the angles contain heads of angels. All the figures very carefully modelled and fairly proportioned.

'68. 98.

MIRROR Frame, copper ſilvered and oxydiſed; repouſſé work, decorated with feſtoons of flowers interſperſed with Cupids; at the top within a cartouche is a ſhield containing the cypher of King Charles II. The original, of ſilver, is the property of Her Majeſty the Queen, and forms part of the Royal collection of plate at Windſor Caſtle. Engliſh, date about 1670. H. 6 ft. $9\frac{1}{2}$ in., W. 4 ft. 1 in. Electrotype caſt by Meſſrs. Franchi and Son.

The metal of the frame, of which this is an exact reproduction, is of ſufficient thickneſs, perhaps one-twentieth of an inch, to form a rigid frame though mounted on wood. The ſection of the frame is that of a

Digitized by Google

cymareverſa moulding, with two edge mouldings; the glaſs ſtands out from the wall on this projection. The repouſſé work is in the form of bold acanthus leaves, large tulip-ſhaped flowers, and boys; delicate indented ſpots are added to give effect to the chaſed lines. The large forms are kept well in the centre of the frame ſection. The plain ſurfaces preſerved round theſe groups and figures give effect which is wanting in ſilverſmith's work of twenty or thirty years later, owing to the crowding of all portions of the frame.

'68. 135.

MIRROR Frame; fruits and foliage, among which are boys and crowned maſks; on the top an earl's coronet and a monogram ſupported by boys. The original, of ſilver beaten and chaſed, is the property of the Counteſs De La Warr, Knole Park. 17th century. H. 5 ft. 5 in., W. 3 ft. 5 in. Electrotype caſt by Meſſrs. Franchi and Son.

The work is ſimilar to that of the laſt deſcribed, but leſs artiſtic; the ſection is flatter and the decoration more crowded.

The large flowers prevail amongſt the decorations but are flat and merged in the ſurrounding maſs of indented work. A bold indented line round the leafwork gives the edges a ſparkling diſtinctneſs. The frame has an outer and an inner moulding on the edges; the outer covered with acanthus leaves tied in pairs and forming a rolling ſcroll; the inner has on it leaves running over at right angles to its direction.

'68. 136.

MIRROR, octagonal, with branches on each ſide; flowers and foliage; on the top a floral ornament between cornucopias. The original, of ſilver, is the property of the Counteſs De La Warr, Knole Park. 17th century. H. 2 ft. 10 in., W. 2 ft. 8 in. Electrotype caſt by Meſſrs. Franchi and Son.

The tulip and roſe form the principal element in the repouſſé work. The ſilver branches hold one candle each, the nozzles are plain and have a wide greaſe pan underneath.

Digitized by Google

'69. 64.

MIRROR Frame; ebony with ſilver mounts, conſiſting of ſcrolls in relief, and a monogram ſurmounted by a coronet. The original, ſilver beaten and chaſed, is the property of the Counteſs De La Warr, Knole Park. Late 17th or early 18th century. H. 4 ft. 8 in., W. 3 ft. 1 in. Electrotype caſt by Meſſrs. Franchi and Son. Bought, 38*l.*

The work is coarſer and flatter than that on the two laſt, and the large flowers are leſs diſtinctive features. The ſcrolls on the top roll over each ſide of the central monogram like the acanthus ſcrolls of late Roman architectural pedimental ornaments. The ſilver applied plates cover the angles and form centres to the four ſides. An outer and inner edge moulding are covered with beaten ſilver work. The monogram, C. M. F., is the ſame as that on No. '68. 135.

The central monogram on the top is formed of the letters P. D. on one upright ſtroke and an S brought into the lower part of the letters, which are Italian. They are reverſed and difficult to read; the P. may be read R, and perhaps belong to a member of the family of the Sackvilles, Earls and Dukes of Dorſet. The ſilver, ſeventeenth century, furniture preſerved in the King's room at Knole, to which theſe objects belong, includes a toilet ſervice of later date, that was bought from a ſale of the effects of the Counteſs of Northampton by Lionel, Duke of Dorſet, in 1743.

1833. '69.

MIRROR. The frame of ſtained lime wood, richly carved in fruit, foliage, and ſhells, in high relief, attributed to Grinling Gibbons. Engliſh. Late 17th or early 18th century. H. of frame 6 ft. 4 in., W. 4 ft. 9 in. Townſhend Bequeſt.

The works of this kind known to be by Grinling Gibbons, is cut generally in lime, pear or other white and tolerably cloſe-grained woods. His work is generally ſtudied from actual nature; it ſhows extraordinary boldneſs, richneſs without being redundant, and delicacy, which can hardly be ſaid of the carving of this frame.

This piece has been ſtained and varniſhed, but the heavineſs of the work forbids our attributing it to other hands than thoſe of a pupil

Digitized by Google

or workman of the maſter. We have up to this date no piece from Gibbons' own hand in the collection with which this can be compared; but as the works he executed had a great popularity in his day, wood-carving in all forms was made by the pupils he employed, and this frame has been probably made by one of his ſucceſſors.

3987. '56.

MIRROR. Carved and gilt wood frame; circular top, with borders or ſide pieces in looking glaſs. Engliſh? About 1700. H. 7 ft. 2 in., W. 4 ft. 3 in. Bought, 30*l.* 10*s.*

A good example of light gilt framework made perhaps in England in imitation of French deſigns. The glaſs is compoſed of various pieces. There is an arched top piece; the ſides are held in by a double border and there is a bottom border of ſimilar width. The angles at top and bottom turn out into circular ſpaces. The glaſs in theſe parts, as in thoſe forming the top and bottom borders, is not all in ſeparate pieces. In theſe parts the frame-mouldings are, in fact, planted on, though appearing to hold ſmall ſeparate pieces of glaſs. The central mirror and the ſides are bevelled, and are of "Vauxhall" plate. The other parts have been perhaps renewed. Theſe deſigns are all derived from French patterns of the Louis XIV. period.

2387. '55.

MIRROR. Glaſs, in carved and gilt frame. Engliſh. Attributed to Chippendale. About 1710–20. H. 6 ft. 2 in., W. 3 ft. 7 in. Bought (Bernal Coll.), 50*l.*

The frame is in three diviſions encloſing as many ſeparate ſheets of glaſs. The frame of the main portion ſtarts from two gracefully curved volutes, like thoſe we meet with in Italian gilt carvings of the laſt century. They branch out into ruſh leaves and other ſlender foliations, and return over two ſhoulders on which ſits the ſmaller top diviſion. Two carved cranes ornament theſe portions, and there the leaves end in natural points. Roſes are twined amongſt the upper leaves. The top glaſs has a wreath of roſes applied to the glaſs, and there are other moulding lines applied in ſuch a way as to ſeem

Digitized by Google

MIRROR.

Italian, late XV. Century.

7694. '61

Digitized by Google

Digitized by Google

to include ſeparate narrower pieces of glaſs, but there are but three. The piece at the baſe is the ſmalleſt, and is encloſed in pieces of carved rockwork and ſhell-like curves. This claſs of ornament prevails in the frames made by Chippendale. They were more or leſs in imitation of the Louis XV^e^. work called rococo, from their extraordinary and ſhell-like curves and ornaments.

Little rockwork brackets, arches, &c. are often to be ſeen on theſe Engliſh frames; and of theſe fantaſtic maſſes ſome were formed as ſtands for pieces of china. One general likeneſs may be traced throughout this claſs of looking-glaſs frames, and one general deſcription may ſuffice for moſt of them.

The ſpecimen now deſcribed is one of the quieteſt and moſt graceful of its kind.

2388. '55.

MIRROR. Glaſs, in carved and gilt frame. Engliſh. Attributed to Chippendale. About 1710–20. H. 7 ft., W. 4 ft. 6 in. Bought (Bernal Coll.), 36*l.* 10*s.*

4471. '57.

MIRROR. In carved wood frame of architectural deſign. Flemiſh. Middle of 17th century. H. 2 ft. 1 in. Bought, 1*l.* 10*s.*

The top finiſhes in a pediment, ſupported by an architrave. In the intervening ſpace is carved a death's head.

7694. '61.

MIRROR. Burniſhed metal, circular, in a frame of walnut wood, carved in relief with an angel, a ſkeleton, and various animals, each accompanied by a capital letter in gold. Theſe letters form the words "Bonum" and "Malum." Below is a large letter Y, from which the various emblems ſpring.

Digitized by Google

Italian. Early 16th century. Diam., including frame, 1 ft. 7 in. Bought (Soulages Coll.), 150*l.*

The form of this mirror is that of a circular ſhield. The framework is convex and richly carved. The diameter of the frame itſelf is equal to that of the mirror encloſed within its circumference.

The mirror is of burniſhed metal, the luſtre of which is dimmed, though the ſurface has not been actually corroded. The back is decorated with a baſ-relief caſt, repreſenting a Madonna and Infant Saviour. They are ſeated on a garland upheld by two angels ſtanding and having the cords of each end of the garland round their necks. Two little angels play muſic in the air above them.

The whole of this relief has been overlaid with the pureſt gold.

The frame is a circular garland of carved walnut wood. The outer and inner rims are cut into egg-and-tongue mouldings. The flower-work is made up of ſtems and foliations deſigned after natural foliage, and cut with the utmoſt preciſion.

At the baſe is a large Roman letter Y placed amongſt the foliation and reaching from one rim of the framework to the other. An angel is reclining between the branches of the letter.

On the right of this figure is that of a woman draped and kneeling. Over her is a dragon repreſenting ſin or evil, againſt which ſhe is defending herſelf. Following to the right in this direction are various animals repreſenting virtues, to which the kneeling figure ſtretches her hand.

The unicorn is typical of virginity. The mediæval tradition was that the unicorn would ſcent out a pure maiden in the wood and would lay its head in her lap, who was ſuppoſed to help the hunter in this way to take it. The lion is fortitude, one of the four cardinal virtues. At the end of the group is the guardian angel, a majeſtic figure in flowing drapery. Round this half of the frame interſperſed among the foliage are carved and gilt letters ſpelling backwards the word M. V. N. O. B. Bonum,—Good.

On the other half beginning from the Y are the vices. Firſt, a fiend with horns and cloven feet, emblematic of pride; next, the hog, of gluttony; the porcupine, of ferocity; an apiſh imp or impiſh monkey, of luſt; a wolf, of cruelty; finally, death perſonified by a ſkeleton. The letters M. A. L. U. M., Evil, in Roman capitals are cut out and gilt like thoſe on the other ſide, and laid amongſt the foliations of the carving. They read upwards from the baſe as the letters on the oppoſite ſide, that is each word begins on the ſide of the letter Y. On the lower or inner ſide of the top centre of the frame

Digitized by Google

is a flaming bombſhell carved and gilt, one of the devices of the houſe of Eſte. This mirror is ſaid to have belonged to Lucrezia Borgia, wife of Alfonzo d'Eſte, Duke of Ferrara.

The letter Y or the Greek ϒ is adopted from a Pythagorean emblem of the courſe of human life ſuppoſed to be typified in that letter. The grammarian, Servius, commenting on the deſcription in Virgil of the golden branch gathered by Æneas in the ſearch for his father's ghoſt, conſiders this branch as an image of the Pythagorean Y.

" In the neighbouring groves
" There ſtands a tree—
" One bough it bears; but wondrous to behold
" The ductile rind and leaves of radiant gold;
" This from the vulgar branches muſt be torn,
" And to fair Proſerpine the preſent borne,
" Ere leaves be given to tempt the nether ſkies." [1]

The ϒ or Y was a type of the courſe of life, ſtraight at firſt and without conſcious choice, but branching out as life goes on, and offering two ways or roads to the ſoul; that on the right hand leading up the path of virtue to repoſe and happineſs, and that on the left to temptation, ſin, and deſtruction. According to Servius, the branch ſignifies the power of virtue "imitating the letter Y." The branch is ſaid to be hidden in the foreſt becauſe, in truth, in the confuſion of this preſent life, in great part cauſed by vice, the integrity of virtue lies hid, &c.

For a more extended reference to Perſius and other writers who recogniſe the Pythagorean doctrine of the meaning of this letter, we may refer the reader to Notes and Queries, September 4, 1869.[2]

7695. '61.

MIRROR. Burniſhed metal, in a ſquare frame of walnut wood, with carved mouldings, upheld by a ſhort moulded pillar reſting on a quadrangular foot. The whole of the framework carved with emblematical devices, palmette ornaments, &c. Italian. About 1475–85. H. 2 ft. 7 in.; ſize of plate, 10½ in. by 8¾ in. Bought (Soulages Coll.), 150*l.*

This piece is remarkable for its frame. The mirror ſtands on a baſe, ſquare, with canted angles ſhaped like the ſtem of a chalice or

[1] Æn. vi. 206. Dryden's tranſlation.
[2] See alſo Hiſtoric Devices, &c., by Mrs. Bury Palliſer, p. 199.

Digitized by Google

drinking cup. The four large ſides riſe to within three inches of the frame, gradually diminiſhing ſo as to contain four ſlightly concave panels or ſpaces, which are decorated with carved emblems each in a circular panel. The intervening narrow panels on the angles are decorated with palmette work, which alſo runs round the baſe. Below that is a straight plinth with upper and lower bead mouldings to raiſe this decorated border on a ſort of ſtand. The emblems in the four ſpandrils or concave ſpaces are, 1., the elephant, the meaning of which is not very clear. Ancient writers inſiſted on the reverence the elephant had for the moon (which acts as a mirror or reflection of the ſun). Ælian ſtates that at the increaſe of the moon they gather branches of trees in the woods, and turning their eyes up towards that luminary, raiſe their branches in adoration. Pliny, ſpeaking of the elephant, says that they "withal have in religious reverence (with a kind of devotion) not only the ſtarres and planets, but the ſunne and moon they alſo worſhip. And in very truth, writers there be who report thus much of them, that when the new moon beginneth to appeare freſh and bright, they come down by whole herds to a certain river named Amelus, in the deſerts and foreſt of Mauritania, where, after that they are waſhed and purified by ſprinkling and daſhing themſelves all over with the water, and have ſaluted and adored after their manner that planet, they returne againe into the woods and chaſes, carrying before them their young calves that be weary and tired."[1]

Another ſide is occupied by a gooſe carrying a pin in its mouth; an alluſion to the claſſic traditions of the fidelity of that fowl. On a third is carved the civet cat, prized for its muſk perfume. The fourth has a knot of twiſted hair faſtened at the bottom to a baſe of velvet or other material for a head dreſs. The uſe of "chignons" and other artificial additions to a lady's hair is not an invention of our own day.

The frame of the mirror is ſet on this baſe or ſtand. Between the two is an interval of about three inches, and this portion is formed into a wide baluſter or leg with a knop and collars turned in the lathe. By this the mirror itſelf was eaſily held up for uſe, the knop giving a firm hold for the hand. The frame is ſquare finiſhed with S-ſhaped ſcrolls rolling over each ſide of two ſquare tablets, one above and one below the top and bottom portions. On the little ſquare tablets are carved the device of a ſmall mound with three "Marguerites" or daiſies on them. The ſcrolls and ſquare between them form the outline of the "bow" of the god of love. The frame is decorated with delicate line mouldings

[1] Pliny, B. viii. ch. 1., tranſlation quoted by Mrs. Bury Palliſer, Hiſtoric Devices, &c., p. 71.

Digitized by Google

ſormed of notches, plait work, guilloches, &c. and further has a band of palmette leaves carved all round. Theſe leaves are modelled and relieved with great delicacy, and if the work is examined, the ſame tender treatment of theſe minute ornaments will be noticed throughout. It belongs to the beſt period of Italian wood carving, and its date may be placed before or at the beginning of the 16th century, while the treatment of claſſical details in architecture and woodwork was ſtill new, and was managed with a degree of care that was loſt when the ſtudy of Roman claſſicaliſm led to the adoption of vaſt proportions in ſtructure and boldneſs and coarſeneſs in the decoration that was required in conſequence.

The daiſies carved on the framework, as well as the exceptional delicacy and excellence of the carving, point to the ownerſhip of a lady of the name of Margaret in high poſition, poſſibly Marguerite d'Valois, daughter of Charles d'Orléans, Comte d'Angoulême, and Louise of Savoy. This lady was born at Angoulême in 1492, and became the wife, firſt, of Charles IV., Duc D'Alençon, in 1509; ſecondly, of Henri D'Albret IV, ſecond King of Navarre, in 1526. By this marriage ſhe had a daughter, Jeanne d'Albret, mother of Henri IV. She died at the Chateau of Odos en Bigorre in 1549.

This princeſs was a patroneſs of letters, and was ſurnamed the Pearl, Margarita, the tenth of the Muſes, &c., and her name was celebrated by the poets and artiſts of the day.[1]

There is in the Louvre a piece of miniature carving in boxwood, an Ø,[2] containing delicately ſculptured compoſitions from the life of St. Margaret of Antioch, who ſuffered martyrdom under the reign of Aurelian. That M is ſuppoſed to have been made for, or in honour of, Marguerite de Valois; and the alluſive carvings on this mirror may indicate that it was made for the ſame perſonage. But this is offered as a conjecture only.

7696. '61.

MIRROR. Burniſhed metal, rectangular, in an ebony frame, inlaid with interlaced work in ivory. At the bottom is a bow, alſo in inlaid ivory. Italian. About 1500–20. H. 2 ft. 11 in., W. 2 ft. 7 in. Bought (Soulages Coll.), 50*l.*

[1] Hiſtoric Devices, &c. 163.
[2] Collection Sauvageot.

Digitized by Google

The inlay is in elegant linework ſuch as we ſee in the ornamental details of 16th century paintings, repreſenting embroidery, *e.g.*, on the altar front in the freſco painting by Raffaelle of the Diſpute of the Sacrament. It has the elegance and delicacy that fine interlaced lines never fail to impart when inlaid on a poſitive black. The bow may ſerve to mark it as a preſent from a lover to his miſtreſs.

7648. '61.

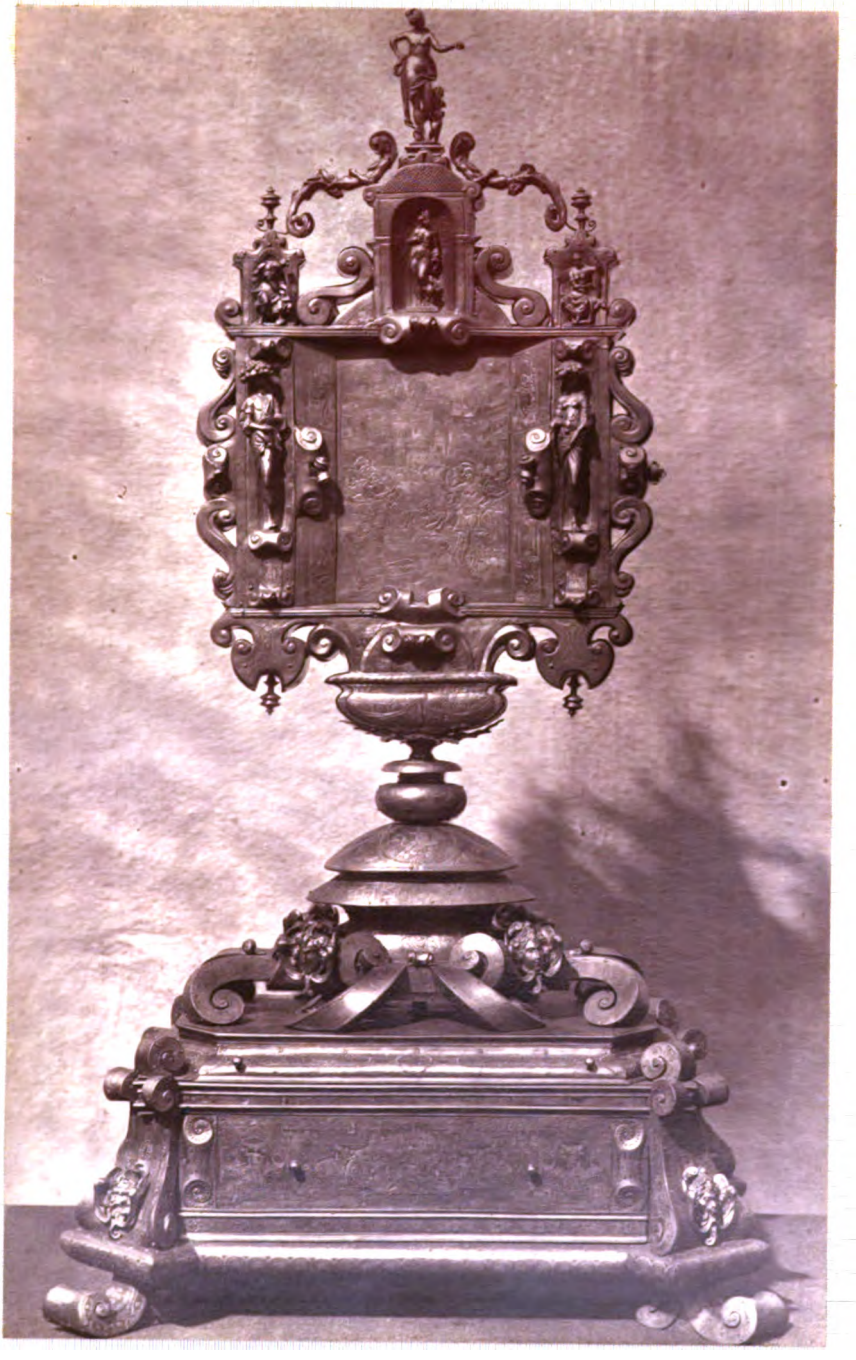
MIRROR. Burniſhed metal, in a ſtand of iron damaſcened with gold and ſilver. The frame, of architectural deſign, is ſurported on ſcrolls which reſt on a ſquare baſe, with ſcrolled angles and feet. The whole covered with medallions of claſſical ſubjects, arabeſques, cartouches, &c., in gold, ſilver, and ſilver-gilt. At the back of the mirror are figures of our Saviour and of angels in niches; in front are claſſical figures. The whole ſurmounted by a group of Venus and Cupid. Italian (Milaneſe). About 1550. Made for the Royal Family of Savoy. H. 3 ft. 10 in.; baſe, 18 in. by 25 in. Bought (Soltikoff Coll.), 1,281*l.*

This toilet glaſs, the moſt ſumptuous piece of furniture of its claſs in the collection, is of iron worked over with gold, ſilver, and ſilver-gilt. The proceſs known as damaſcening is as old as the claſſic period, and in this as in other inſtances, it conſiſts in cutting or ſcratching out in iron the ſhapes of the ornament and hammering in the ſofter metals which are forced and keyed into the lines and indentations of the harder ſubſtance.

Portions of the work on this mirror are planted on with rivets as diſtinct mouldings, ſuch as thoſe that border the drawn front. Others are inlaid and held in by pins with heads left as part of the ornament. Other parts are hammered in in the uſual way and modelled carefully with tools afterwards. Parts are of ſilver, and have been gilded over by the mercurial proceſs.

The general compoſition is in three parts:—a glaſs in a ſquare frame with ſcroll ornaments maſſively deſigned joined by a foot flat ſtand, the ſtand forming the top of a toilet drawer. Below that is a drawer or ſquare box ſtanding on four feet formed by volutes, one on each angle;

Digitized by Google



MIRROR.

Italian (Milanese, middle of XVI. Century.

764. 71.

Digitized by Google

Digitized by Google

above the volutes are broad brackets, cutting off the corner angles. The brackets are joined to the ſides both on the top and at the baſe by volutes. Groteſque ſatyr maſks are applied to the fronts of the brackets. All theſe ſeparate parts are covered with damaſcened work. The drawer front is ornamented with damaſcened borders, and divided into panels by bands of ſtrapwork. The panels are marked out by ſilver knobs or pinheads, and other pinheads or dots on a ſmaller ſcale are made to add brilliancy to the gold work in the other borders.

The centre panel contains a repreſentation of the ſiege of Rome by Lars Porſena. The Etrurian King is ſeated on a throne, and warriors are bringing to him the treaſures of the city, of which the building forms a background to the ſcene. Single figures of claſſic warriors fill the ſide panels.

The panel at the back of this portion has the repreſentation of the heroiſm of Horatius Cocles defending the bridge over the Tiber during the ſame war.

On the two ends are; 1. The devotion of M. Scævola, who ſtabbed the ſecretary by mistake inſtead of the King, and is ſhown burning his right hand in the altar fire; 2. M. Curtius leaping his horſe into the chaſm in the Roman forum.

The baſe of the mirror forms the top of this lower portion, and it pulls out to form a toilet tray. The upper ſurface is laid out in damaſcened work in the form of a pavement in perſpective, and the moulding round it contains, in cartouches, tiny hunting ſcenes.

The foot of the mirror is ſomething like that of a mediæval cup or chalice with boſſes and neckings. The ſurfaces of the larger of theſe boſs-like forms are decorated with figures. Apollo and his attributes are on one ſide; Mars and his attributes on the other. Female figures perſonifying Peace and Plenty are on the ends, which are narrower than the ſide ſurfaces. Under theſe oval ſurfaces there is room for figures of claſſical ladies at the toilet, ſurrounded by elaborate arabeſques. All are in rich damaſcened work.

The front of the glaſs is ſupported on each ſide by niches, on which are gilt figures in relief playing muſical inſtruments. The top has ſmaller niches above theſe; two with ſmaller gilt figures, alſo playing on muſical inſtruments.

The cover of the mirror itſelf pulls out ſideways. It is damaſcened over with a landſcape and figures. Claſſical figures decorate the ſloping inner ſides of the mirror frame. On the top is a central niche with a gilt figure of Juno and her peacock. A ſtatuette of Venus and Cupid, the former holding the apple, ſurmounts the whole.

Digitized by Google

The back of the frame is differently ornamented. There is leſs relief in the component parts of that front. It forms an architectural pedimental facade with columns, cornices, &c. Theſe are delicately ornamented with arabeſque work. The centre forms a niche with perſpective lines and diviſions. In front is an image of the Saviour on a pedeſtal. On each ſide are ſmaller niches with ſitting figures of angels in relief. Above each of theſe ſmall niches is a ſquare panel with a figure in damaſcened work, one of the Saviour bound to the pillar, the other of the Saviour blindfolded and mocked. In the tympanum is a demi-figure in relief repreſenting the Eternal Father iſſuing from a glory of angels. He is giving benediction, and the ſymbolic dove, repreſenting the Holy Spirit, is beneath Him.

On the top the niches are flat, only repreſenting receſſes by perſpective lines. They are occupied by three ſmall figures in relief of the theological virtues, Faith, Hope and Charity.

On this ſide of the ſtand there is a panel containing the Saviour carrying the croſs. Strapwork and arabeſques decorate the back of the cover.

It is a ſtrange mixture of ſacred hiſtory and pagan mythology, thoroughly characteriſtic of the deſigners of the day.

The work was executed in Milan, in which city worked ſeveral artiſts in this proceſs.

Of theſe the moſt famous were Giovanni Pietro Figino, Bartolommeo Piatti, Franceſco Pellegimo and Martino Ghinello. But we have no evidence as to which of theſe artiſts were the authors of the toilet glaſs in the Muſeum. More than one hand is apparent in the deſign. The back and the front differ materially in the ſpirit as well as the ſubjects of the decoration.

This piece belonged to the Debruges collection, from which it paſſed to that of Prince Soltykoff, and from him it was purchaſed for the Muſeum.

218. '66.

MIRROR, with frame and ſliding cover of ebony pointed and gilt in arabeſques. Venetian. About 1550. H. 8¾ in., W. 7½ in. Bought, 1*l.* 10*s.*

The frame is inlaid with pearl work in Oriental arabeſque patterns, in imitation of Perſian.

Digitized by Google

Digitized by Google

MIRROR.

Italian, middle of XVI. Century.

7226. '60.

Digitized by Google

7226. '60.

MIRROR. Burniſhed metal plate in carved and inlaid frame of walnut wood. The plate is partially covered by a ſunk ſliding panel carved with a female buſt. The frame of monumental deſign, carved in relief with maſks, garlands of fruit, flowers, &c., reſting on a bracket and ſurmounted by a cornice. Italian. 16th century. H. 3 ft. 5 in., W. 2 ft. 2 in. Bought (Soulages Coll.), 200*l.*

The head that forms the central ornament is a profile medallion in ſlight relief of a head of ſingular beauty.

The frame at the ſides is inlaid on its flat parts with what appears to be cork, perhaps the wen or excreſcenſe of a cheſtnut tree. Maſks ſtretch out on the flanks with acanthus leaves above and below them, and maſks, ſcrolls, &c. are applied over the inlaid wood of the frame.

The bracket on which it is ſupported bears a ſhield in front, but the armorial bearings are defaced.

7354. '61.

MIRROR. Glaſs, in a frame of ebony, inlaid with ivory; panelled doors in front; ſcroll-work and ivory borders. Italian. About 1600. H. 12 in., W. 9½ in. Bought, 5*l.* 9*s.*

On the outer frame the inlay is arranged in broad and narrow bands of white. Each door has two panels. Broad bands of delicate arabeſque work form the ornament of theſe panels.

The part behind the glaſs is inlaid very plainly. This looking-glaſs is ſupported by an eaſel or reſt.

Probably Genoeſe, and of the early part of the 17th century.

288. '64.

MIRROR. In frame of carved, pierced, and gilt wood, with deſign of foliage in high relief. Italian. 17th century. Extreme height 8 ft. 11 in., W. 5 ft. Bought, 50*l.*

Digitized by Google

A coarſe imitation of the earlier cut open Venetian ſcutcheon work, ſuch as was formed to decorate the panels of carriages as well as glaſs frames. The compoſition conſiſts of ſweeping acanthus foliage ſtarting from the frame, and rolling round with bold and graceful curves and cut with the freeſt uſe of ſharp tools, the wood being willow or other wood of very ſoft grain. In many inſtances ſuch leaves and volutes roll round into brackets for porcelain at regular intervals, which thus ſtand framed as it were before a background of varied gilt ſurface. In the caſe of this glaſs, the projecting pieces are ſhort rudely cut leaves, but the work is effective from the ſize and freedom of the carving. The glaſs bears but a ſmall proportion, ſcarcely a third, to the whole ſize of the piece. This looking-glaſs was formerly in the dining room of Mr. W. M. Thackeray, from the ſale of whoſe collection it was purchaſed.

7866. '61.

MIRROR. Engraved glaſs, in frame of carved and gilt wood, foliage pattern. Italian. 17th century. H. of frame 22 in., W. 19 in. Bought.

A canopy with wreaths of flower work forms the ornament, in which is a ſcutcheon bearing the arms of the Venetian family of Barbo.

2389. '55.

MIRROR. Glaſs, in carved and gilt wood frame, with figures of heathen deities, cupids, fruit, flowers, ſtrap-work ornament, &c., in the ſtyle of Louis XIV. Italian? About 1700. H. 5 ft. 3 in., W. 4 ft. 7 in. Bought (Bernal Coll.), 18*l.* 10*s.*

The carving is elaborate. All the foliage and ornament that form the baſe or foundation, amongſt which the figures, &c. are diſpoſed, is cut up into detached details ſo as to anſwer eſpecially for the gilder's object, that of a richly broken ſurface. The work though good is leſs bold and free than the generality of the gilt carving of Florence and Venice, where this work was principally produced and has, perhaps, more affinity with the neater but leſs pictorial work executed in France in the good times of Louis XIV.

Digitized by Google

1128. '64.

MODEL of a Slipper. Carved in boxwood; apparently the work of ſome French priſoner during the war. Early part of preſent century. L. $3\frac{3}{4}$ in. Given by the Rev. R. Brooke.

223. '66.

UTCRACKERS. Boxwood, carved with a bearded head, covered with a German cap, ſurmounted by a pelican in her piety; below are Gothic letters, apparently monograms. German. About 1500–30. H. $10\frac{1}{4}$ in. Bought, *6l. 6s.*

The head of "Mahound," or the "Saracen's head," with the lower jaw and neck moving on a peg joint for lever, forms the engine itſelf. The head is covered with a cap, having a pelican feeding her young on the top. The broad flap has two wyverns or monſters in relief on its under ſide. The beard is in criſp pyramid curls, and on the cheſt are two black letter ꝺs tied together with a cord in the way of engraver's monograms, of which numerous examples may be ſeen in Silveſtre's "Monogrammes Typographiques." On one flank are the four gothic letters, ſ . i . ꝺ . ꝺ ., and on the oppoſite ꝑ . t . All theſe letters are adorned with quaint monſter-headed ends and flouriſhes cut with great ſpirit. The humour of the Nurnberg toy work is admirably expreſſed in this ſpecimen of 16th century carving.

224. '66.

NUTCRACKERS. Boxwood, carved with mouldings. On the ſummit is an ape-headed man reading among books and globes. German? 1700. L. $9\frac{1}{2}$ in. Bought, *5l. 12s.*

The nutcracking machinery conſiſts of a piece of boxwood, with another jointed into it. Both end in flat handles, like thoſe of a very maſſive ſpoon, each of them inclining outwards. On the top, carved

Digitized by Google

out of the block which forms the body of the piece, is a man with an ape's face, ſhort whiſkers, and a ſerio-comic cut of countenance. His head wears a morning cap ſuch as is ſeen on portraits of literary characters of the age of Dryden and Pope. One leg is croſſed, and on it a book widely open, which is upheld by one hand while the head is leant thoughtfully forward on the other. The ſeat is a pile of books, others of which form a footſtool.

Theſe are admirably cut, and ſo is the head and general poſe of the figure. The general humour of the carving would lead us to trace it to the German toy-cutters, notwithſtanding the bitterneſs of the ſatire implied in the compoſition.

1052. '69.

ANELS, bordering (ſix pieces). Wood, carved with ſcroll ornament and Cufic inſcriptions. Arab. 13th century. H. 12 in. by $3\frac{5}{8}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The work on theſe oblong or border panels is in the ſame ſtyle, and has the ſame elegant outline and delicacy, as the later work deſcribed in No. 1049. '69.

The letters are cut over a rolling ſcroll, that forms a double volute with each turn. It has ends or curls at intervals as offsets.

Four of the pieces have characters which Dr. Rieu has tranſlated and explained as follows :—

1. "This bleſſed pulpit was ordered to be made by our lord the Sultan."

2. "Al-Malik al-Mauſoor Huſem uddunya waddīn Lajīn."

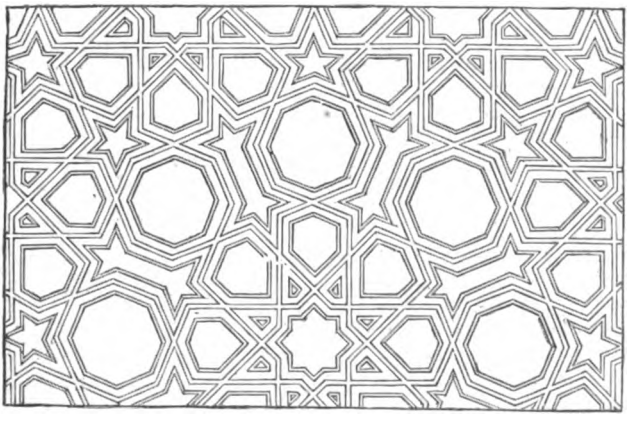
3. "Al-Manſoori." (This was on the 10th of Safar, one of the months.)

4. "Of the year 696, may God make its end fortunate."

Lājīn reigned only two years and two months, A.H. 696. 698, 1296-8. He repaired the moſque of Ben Tulun (Jami el Toolſon or Tayloon in Cairo), in conſequence of a vow made ſome years before his acceſſion when, in danger for his life, he had found a ſafe hiding place in that moſque. Theſe pieces therefore belong to the pulpit of that moſque (much made up) now in the South Kenſington Muſeum.

Digitized by Google

PANELS.



ARAB, *13th or 14th Century.*
Diagram of Arrangement and Piece of Detail.
(1051. '69, p. 199.)

Digitized by Google

Digitized by Google

1077. '69.

PANELS (ſix pieces). Wood, carved with Arabic inſcriptions. Arab. 14th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The ſcrollwork ſeen under the lettering is bolder and finer in execution than that under the letters of the inſcriptions of ſome other pieces in the collection as, *e.g.* in 1052. '69. The panels are ſurrounded by ſcroll borders and lines of ivory. The characters are read by Dr. Rieu as follows:—

No. 1. At the top of the frame, and No. 5 on the left ſide (ſpectator's right):—

"No drowſineſs ſeizes Him, nor yet any ſleep. This is that which is in the heavens and that which is in the earth. Who is he that will intercede with Him but by His leave? He knows that which is before them, and that which is behind them, and they do not embrace any part of His knowledge but what he pleaſes. His throne encompaſſes the heavens and the earth, and He is not burdened (by their maintenance)."—Koran, ch. II. 256.

No. 4, loweſt piece, and No. 6, right hand piece (ſpectator's left):—

"I call to life and cauſe to die. Abraham ſaid, Then verily God brings the ſun from the Eaſt, now bring it from the Weſt; then he who had denied God was confounded, or like unto him who paſſed by a city and it lay waſte on its vaults. He ſaid, How will (God) call (this) to life."—Koran, ch. II. 260-261.

Nos. 2 and 3 from the top:—

2. "The refuge of the poor and of the needy."

3. "The ſervant of God the moſt High."

The letters of theſe two inſcriptions are larger and the panels ſhorter than the others, viz., $9\frac{3}{4}$ in. by $1\frac{3}{4}$ in.

The longer inſcriptions are $1\frac{1}{4}$ in. in height.

1049. '69.

PANELLING, made up into a table. Walnut wood. The top and ſides formed of various panels of wood and ivory of Arab 14th century work. The framework and legs modern French. H. 2 ft. 4 in., diam. 2 ft. $10\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Digitized by Google

This is merely made up from fragments which have formed part of a ſcreen or of wall panelling. The old portion forms a central ſtar of of 12 triangular points. The lines forming theſe points are prolonged and croſſed, ſo that they encloſe 12 longer triangles and 12 polygons. This arrangement forms one entire figure. The centre and triangles are inlaid in ivory. Each of the 37 diviſions of the figure is filled by a carved ſcroll flower, reſembling a fleur-de-lys in general outline. We are reminded of the old Greek honeyſuckle ornament in the continual roll of the tendrils forming this ornament. It is larger or ſmaller, more ſimple or more complicated, according to the amount of ſpace, but it is the one ornament of all the panelling of which this piece has formed a portion. In the larger panels one ſet of the lines underlies another, in ſlighter relief, and helps to give richneſs and myſtery to the maſs of lines and volutes.

The points of the central ſtar are formed by ſmall carved ivory plates inſerted. The correſponding hexagon panels outſide theſe are alſo of ivory. The outermoſt hexagonal panels have inlaid ebony lines and a carved border, edged with lines of ivory round them.

The ſupports of the table are formed by ſix cuſped Moreſque arches of modern make.

Above each arch is inſerted a narrow panel containing an Arabic legend.

Theſe have been tranſlated by the kindneſs of Dr. Rieu, and are as follows :—

1. "The ſervant in need of God the moſt High."
2. "Âltunbugha, the cupbearer of Al-Malik-al-Naſir."
3. "The refuge of the poor and of the needy."
4. "The hoard of the widows and the orphans."

No. 1 and No. 4 are repeated.

Altun boga al-Maridani was raiſed to the rank of Amūr by Al-Malik al-Naſir Muhammed Ben Kalāūn, who gave him his daughter in marriage. He began A.H. 738 (A.D. 1338) the building of the moſque called after him Jami al-Maridani; he died governor of Aleppo A.H. 744 (A.D. 1343).

1085. '69.

PANELS, fragments of (nine pieces). Wood, carved and inlaid. Arab. 14th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Digitized by Google

Theſe pieces are fragments of a ſtar-ſhaped ſyſtem of panels, and have the ſame characteriſtics and are in the ſame ſtyle as the work on the table No. 1049. '69.

1051. '69.

PANELLING. Walnut wood, carved in geometric deſigns and inlaid; from the moſque of Tooloon, Cairo. Arab. 13th or 14th century. H. 8 ft. 3 in. by 7 ft. 3 in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This large piece, of which we give an illuſtration, has been much made up, and the framing pieces are modern. It conſiſts of irregular polygons grouped round a centre, and having four ſtar-ſhaped and four plain carved panels on the outer line of each group of eight.

1083. '69.

PANELS, fragments of (ten pieces). Wood, carved and inlaid with ivory. Arab. 14th or 15th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The work on this ſet is carefully cut, and ſeems to belong to the ſame period as the panelling on the table 1049. '69. The borders of the panels have ſlight variations. One piece, the half of a ſtar-ſhaped panel, the borders of which have inlaid lines of ivory, is in the ſtyle of the 16th century work in No. 1078. '69.

1084. '69.

PANELS, fragments of (twelve pieces). Some wood inlaid with ivory, others ivory inlaid with wood. Arab. 15th and 16th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Digitized by Google

The fragments in this frame belong to two periods. Eight ſpear-head ſhaped pieces of carved ivory belong to the earlier period.

The remainder are compoſed of coarſe inlaid work of the 17th century.

1075. '69.

PANELS of Doors. Walnut wood, carved and inlaid with ivory. Arab. 16th century. H. 4 ft., W. 4 ft. 3 in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The carving is coarſer than that of 1051. '69, and other like fragments of panelling. It is a compoſition of pieces, combined in a geometrical figure. Some of the ſmall panels are of marquetry only, and theſe are probably late inſertions. The framework mouldings are of deal, and modern. The outer frame that contains the whole, and turns on its ends as on pivot hinges, is of late date and coarſely carved.

1078. '69.

PANELS (five pieces). Wood, carved in Oriental pattern. Arab. 16th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Theſe fragments are narrow. They have a rolling ſcroll flower-ſtalk with buds, beginning from a central flower, of which the prominent lines form a fleur-de-lys, the lines of the central petal extending and rolling beyond the point of junction in larger curves. This fleur-de-lys form, however, ſtrikes the eye in the centre.

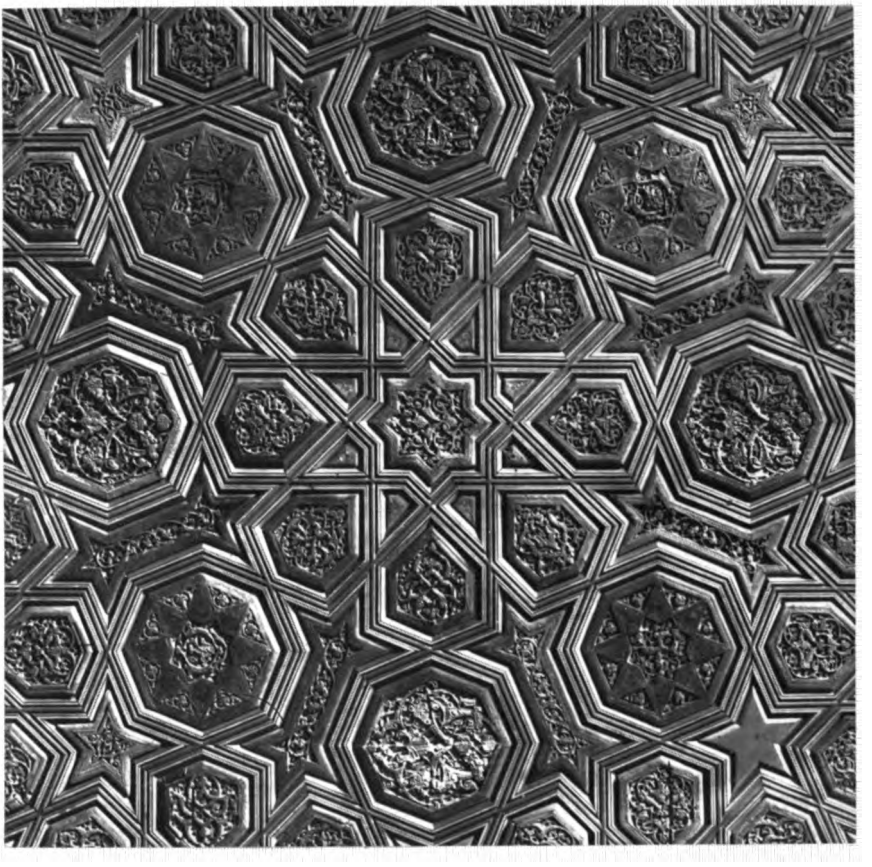
The ſcroll intertwines with a band that runs along the middle of the whole border, and bulges in ſemicircular cuſps up and down, towards one ſide and the other alternately, much as the flowery ſcrolls of inlaid Italian quattrocento work are connected by conventional bands or ſtraps more or leſs architectural in character.

1081. '69.

PANELS, fragments of (twenty-one pieces). Wood, carved and inlaid. Arab. 15th or 16th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Of the ſame character as the work on 1077. '69.

Digitized by Google



PANELLING.

Arab, XIII. or XV. Century.

1051. '69.

Digitized by Google

Digitized by Google

1082. '69.

PANELS, fragments of (fourteen pieces). Wood, carved and inlaid with ivory. Arab. 17th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

The forms of the flower-ſtalks or ſcrolls are thicker and the work is coarſer than that found on Nos. 1083. '69, 1084. '69, and other ſpecimens of the ſame work; but the deſign is but little varied. The pieces are ſquare, oblong, heart-ſhaped, the top and ſides in ſtraight lines inſtead of curves. The principal carving of each panel is on wood, with coarſely cut ſcroll borders of ivory inlaid; the ſmaller pieces have lines only of ivory or bone.

1076. '69.

PANEL. Wood, carved and inlaid with ivory in geometric pattern. Arab. 17th century. H. 2 ft. $8\frac{3}{8}$ in., W. $23\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Inlaid in coarſe marquetry work of geometrical dies. Many portions of this have been replaced by bare ſlices of ivory.

1079. '69.

PANELS (fifteen pieces). Wood, inlaid with ivory. Arab. 17th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This fragment, like the one which precedes and the next piece, 1080. '69, is of marquetry without carving. The dies that form the patterns, generally ſtars, are triangles of wood and bone, and ſome of the latter are ſtained green. The central figure of the panelling in this number is an eight-pointed ſtar formed by the junction of two croſſes

Digitized by Google

placed diagonally one over the other. As the centre forms an eight-pointed ſtar, eight ſmall panels are contained in the heads of the arms of the two croſſes, the tops of which are pointed; eight triangles are contained in the intervals between theſe, and ſo on.

1080. '69.

PANELS, fragments of (eight pieces). Wood, inlaid with ivory. Arab. 17th century. Various dimenſions. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

Inlaid work of the ſame character as the two laſt.

1524. '71.

PANEL. Wood, rectangular, carved with an inſcription in Arabic. From Cairo. Arab. 17th century. 11½ in. by 3¾ in. Bought, 15*s.*

1225. '71.

PANELS, fragments of (thirty-one). Wood, carved and inlaid with bone. From Cairo. Arab. 15th and 17th century. Various dimenſions. Bought, 1*l.* 10*s.*

Some of the carved pieces placed in this frame belong to the 15th century; ſome are in marquetry of the later period. The latter pieces have occaſionally dies of tin or white metal amalgam placed in minute proportions amongſt the triangular pieces of wood and ivory.

1456. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern. From a Coptic houſe in Cairo. Arab. 18th century. H. 3 ft. 1¾ in., W. 1 ft. 9¾ in. Bought, 9*s.*

This and the following eight panels are in various geometrical ſhapes. The mouldings are generally a band of fine reeded lines, and

Digitized by Google

have been coloured red; the panel coloured grey. They are examples of domeſtic interior woodwork of the period they repreſent.

1457. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern. From a Coptic houſe in Cairo. Arab. 18th century. H. 3 ft. 1¾ in., W. 1 ft. 9¾ in. Bought, 9*s*.

1458. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern. From Cairo. Arab. End of 17th century. H. 3 ft. 3½ in., W. 1 ft. 9 in. Bought, 9*s*.

1459. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern. From Cairo. Arab. End of 17th century. H. 3 ft. 3½ in., W. 1 ft. 9 in. Bought, 9*s*.

1460. '71.

PANEL. Carved and painted wood, fitted in pieces forming a herring-bone pattern. From Cairo. Arab. End of 17th century. H. 3 ft. 2½ in., W. 1 ft. 8 in. Bought, 9*s*.

1461. '71.

PANEL. Carved and painted wood, fitted in pieces forming a zig-zag pattern. From Cairo. Arab. End of 17th century. H. 3 ft. 3½ in., W. 1 ft. 9 in. Bought, 9*s*.

Digitized by Google

1462. '71.

PANEL. Carved and painted wood, fitted in pieces forming a zig-zag pattern, with borders of painted flowers. From Cairo. Arab. End of 17th century. H. 3 ft. 5 in., W. 1 ft. $6\frac{3}{4}$ in. Bought, 9*s*.

1463. '71.

PANEL. Carved and painted wood, fitted in pieces forming a geometrical pattern, with white flowers on dark ground. From Cairo. Arab. End of 17th century. H. 3 ft. 3 in., W. 1 ft. $8\frac{3}{4}$ in. Bought, 9*s*.

The ſubdiviſions form ſix pointed ſtars with diamond ſhapes between. The mouldings of the panels have been coloured red, and the panels green.

1474. '71.

PANEL. Carved wood, fitted in pieces forming a geometrical pattern. Arab. End of 17th century. H. $14\frac{5}{8}$ in., W. 10 in. Bought, 4*s*.

8174. '63.

PANEL. Oak, carved and pierced work. Engliſh. 15th century. H. $10\frac{7}{8}$ in., W. $10\frac{7}{8}$ in. Transferred from the Board of Works.

8130. '63.

PANEL. Oak, carved with tracery. Engliſh or French. 15th century. H. 21 in., W. 9 in. Transferred from the Board of Works.

Digitized by Google

8131. '63.

PANEL. Oak, carved with tracery. Engliſh or French. 15th century. H. 21 in., W. 9 in. Transferred from the Board of Works.

8163. '63.

PANEL. Oak, carved with linen pattern. Engliſh or Flemiſh. H. 23⅝ in., W. 9½ in. Transferred from the Board of Works.

The top and baſe are cut out into cuſped arches, and the letters A M, tied with a cord, are placed in each.

8148. '63.

PANEL. Oak, carved with linen pattern. Engliſh or Flemiſh. 15th century. H. 22½ in., W. 7¼ in. Transferred from the Board of Works.

Rather more ſhaped at the top than is uſual in Engliſh linen patterns.

8171. '63.

PANEL. Oak, carved with linen pattern. Engliſh. Late 15th century. H. 15¼ in., W. 10 in. Transferred from the Board of Works.

8139. '63.

PANEL. Oak, carved with linen pattern. Engliſh. Late 15th century. H. 16½ in., W. 9½ in. Transferred from the Board of Works.

The upright lines and top and bottom foldings unuſually cloſe and numerous.

Digitized by Google

8144. '63.

PANEL. Oak, carved with linen pattern. Engliſh. Late 15th century. H. 10½ in., W. 10 in. Transferred from the Board of Works.

8147. '63.

PANEL. Oak, carved with linen pattern. Engliſh. Late 15th century. H. 21 in., W. 9 in. Transferred from the Board of Works.

8167. '63.

PANEL. Oak, carved with linen pattern. Engliſh. Late 15th century. H. 14½ in., W. 6¾ in. Transferred from the Board of Works.

8160. '63.

PANEL. Oak, carved with linen pattern. Engliſh. Late 15th century. H. 14¾ in., W. 9½ in. Transferred from the Board of Works.

8161. '63.

PANEL. Oak, carved with linen pattern. Engliſh. Late 15th century. H. 20¾ in., W. 9¼ in. Transferred from the Board of Works.

8183. '63.

PANEL. Oak, carved with window tracery, of the third pointed or perpendicular, period. Engliſh. 15th century. H. 16⅞ in., W. 8¼ in. Transferred from the Board of Works.

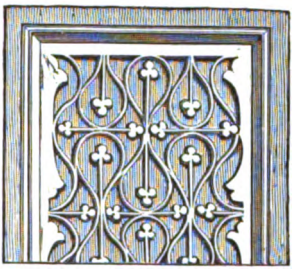
Digitized by Google

PANELS.

Engliſh, 15th Century.
(8139. '63, p. 205.)

Flemiſh, 16th Century.
(8191. '63, p. 211)

FROM A CABINET.
French, 16th Century.
(772. '65, p. 54.)



FROM A PRESS.
German, 15th Century.
(497. '68 p. 65.)

FROM A CHEST.
Italian, 16th Century.
(497. '68, p. 65.)

Digitized by Google

Digitized by Google

This is as minute and as much in imitation of the ſtonework window tracery of its period as the correſponding work in France. The repetition of upright members for work on this ſcale marks a decided inferiority to the graceful turns and inclinations of the ſubdiviſions in continental tracery of flamboyant character.

8168. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 19¾ in., W. 11¾ in. Transferred from the Board of Works.

8170. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 16¾ in., W. 11 in. Transferred from the Board of Works.

This panel has a light cuſped moulding on the top of the linen, which is quite plain, with one central ſpine and no vertical folds or mouldings.

8171. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 15¼ in., W. 10 in. Transferred from the Board of Works.

8164. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 16¾ in., W. 4½ in. Transferred from the Board of Works.

Digitized by Google

8138. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 13¾ in., W. 5½ in. Transferred from the Board of Works.

8143. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 10¾ in., W. 8¼ in. Transferred from the Board of Works.

8169. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 18½ in., W. 10¼ in. Transferred from the Board of Works.

8145. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 17¾ in., W. 6½ in. Transferred from the Board of Works.

8146. '63.

PANEL. Oak carved with linen pattern. Engliſh. 15th century. H. 17¼ in., W. 6 in. Transferred from the Board of Works.

8161. '63.

PANEL. Oak, carved with linen pattern. Engliſh. 15th century. H. 20¾ in., W. 9¼ in. Transferred from the Board of Works.

Digitized by Google

1585. '55.

PANEL. Carved oak; in the centre the buſt of a king, in high relief, graſping a ſword; on either ſide the royal arms of England. Engliſh? 16th century. H. 20¾ in., W. 2 ft. 2 in. Bought, 8*l.*

The panel has an inner frame, which is circular and ornamented with renaiſſance leaf and beadwork. The head is turned to the right, and the left hand holds the ſcabbard. The king is in claſſic armour. There are tablets on each ſide of the frame, and the arms are on ſhields, ornamented with volute ſcrolls on the tops and ſides. Horſes' heads are in the arabeſque work on the ſides. The character of the workmanſhip, as well as that of the deſign, ſo cloſely reſemble thoſe of the ornamental work on the ſtalls of King's College, Cambridge, that we may attribute them to the ſame period and the ſame hand—that of an Italian or German carver, in all probability, though executed in England.

1583. '55.

PANEL. Carved oak, perforated arabeſque pattern; oval cartouche in centre with recumbent figure. Engliſh or Flemiſh. 16th century. H. 9½ in., W. 2 ft. 1 in. Bought, 4*l.*

8121. '63.

PANEL. Oak, carved with ſunk tracery. Flemiſh? 15th century. H. 19½ in., W. 10⅛ in. Transferred from the Board of Works.

8175. '63.

PANEL. Oak, carved with ſunk tracery. Flemiſh? 15th century. H. 14¾ in., W. 5 in. Transferred from the Board of Works.

Digitized by Google

An elegant example of ſuch work. In a central ſhield, forming part of the tracery, there is the Immaculate Lamb on a ſcutcheon, with a crown above it.

8198. '63.

PANEL. Oak carved with ſunk tracery. Flemiſh? 15th century. H. 14¾ in., W. 5 in. Transferred from the Board of Works.

194. '54.

PANEL. Carved oak, pierced and ornamented with crockets, &c. Flamboyant Gothic ſtyle. French. 15th century. H. 17½ in., W. 9 in. Bought, 6*s.*

43. '52.

PANEL. Carved oak; perforated and carved with figures in relief; ſubject, David and Bathſheba. Flemiſh or German. 16th century. H. 9 in., L. 1 ft. 7½ in. Bought, 3*l.*

44. '52.

PANEL. Carved oak. With medallion in centre, containing a head in high relief. Flemiſh. 16th century. H. 1 ft. 4 in., W. 10 in. Bought, 1*l.* 5*s.*

8137. '63.

PANEL. Carved oak, arranged in flat ſided ovals, of which the ends form ogee arch heads, with cuſping. Flemiſh. Early 16th century. H. 22 in., W. 9¾ in. Transferred from the Board of Works.

Digitized by Google

8191. '63.

PANEL. Carved oak, arranged in flat ſided ovals, of which the ends form ogee arch heads, with cuſping. Flemiſh. Early 16th century. H. 18 in., W. $10\frac{7}{8}$ in. Transferred from the Board of Works.

8134. '63.

PANEL. Carved oak, arranged in flat ſided ovals, of which the ends form ogee arch heads, with cuſping. Flemiſh. Early 16th century. H. $25\frac{3}{4}$ in., W. $10\frac{1}{4}$ in. Transferred from the Board of Works.

This panel is croſſed by two bands ploughed into flat grooves about $1\frac{1}{4}$ inch wide, dividing the ſpace into half-diamond ſhapes, which contain light cuſpings.

42. '52.

PANEL. Carved oak. Scroll work, ſurmounted by a cherub with expanded wings. Flemiſh. 16th century. H. 2 ft., W. 8 in. Bought, 5*l.*

8189. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $15\frac{7}{8}$ in., W. $7\frac{3}{4}$ in. Transferred from the Board of Works.

A medallion crowned in the centre, bearing the ſacred monogram I.H.S.

8177. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 18 in., W. 8 in. Transferred from the Board of Works.

Digitized by Google

8158. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 10 in., W. $5\frac{3}{4}$ in. Transferred from the Board of Works.

A fragment only. On it can be traced the armorial bearings found on the Seigniorial Chair, No. 8464. '63, p. 92.

195. '54.

PANEL. Carved oak, pierced and ornamented with crockets, &c. Flamboyant Gothic ſtyle. French. 15th century. H. $17\frac{1}{2}$ in., W. 9 in. Bought, 6*s*.

8182. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $12\frac{1}{2}$ in., W. 6 in. Transferred from the Board of Works.

The whole tracery forms a rich fleur-de-lys, ſomething like thoſe contained in the central tower windows of the Cathedral of Rouen. The crown and royal arms of France are below, alſo in the tracery.

8154. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $12\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. Tranſferred from the Board of Works.

The tracery is more complicated than that on the laſt number. It is in four diviſions.

8149. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. $16\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. Transferred from the Board of Works.

Digitized by Google

8190. '63.

PANEL. Oak, carved with tracery, the bands arranged in a diaper pattern. French. 15th century. H. 24 in., W. 10⅝ in. Transferred from the Board of Works.

The tracery formed into borders that croſs each other diagonally and form ſquares in the interims, in which are cuſpings.

8186. '63.

PANEL. Oak, carved with tracery, the bands arranged in a diaper pattern. French. 15th century. H. 8¼ in., W. 7¼ in. Transferred from the Board of Works.

In circles that interſect each other. The cutting is very fine and exact.

8153. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 21 in., W. 9¼ in. Transferred from the Board of Works.

8155. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 21 in., W. 9¼ in. Transferred from the Board of Works.

8192. '63.

PANEL. Oak, carved with tracery. French. 15th century. H. 17¾ in., W. 5¼ in. Transferred from the Board of Works.

Very delicate cutting. It has a ſhield, crowned and bearing a fiſh, in the centre of the tracery.

Digitized by Google

Panels carved with tracery, as in this and the foregoing numbers, were common on church ſeats, woodwork of public halls and palaces, and the ſides and ends of cheſts, ſideboards, &c., during the fifteenth century, in France. The accompanying woodcut repreſents No. 8182. '63, p. 212; one of the beſt preſerved in the collection. It is probably part of a cheſt.

247. '64.

PANEL. Walnut-wood; carved in low relief with a recumbent figure of Diana within an oval border. French. 16th century. H. 1 ft. 6 in., W. 2 ft. 6 in. Bought, 4*l.* 4*s.* 2*d.*

8188. '63.

PANEL. Oak; divided into reticulations, and carved with cuſpings. German. Late 15th or early 16th century. H. $10\frac{5}{8}$ in., W. $5\frac{7}{8}$ in. Transferred from the Board of Works.

Digitized by Google

8132. '63.

PANEL. Oak; divided into reticulations, and carved with cuſpings. German. Late 15th or early 16th century. H. 19¾ in., W. 8½ in. Transferred from the Board of Works.

Between the reticulations, which are all the ſame in form in theſe German panels, viz., an oval with flat ſides and the points going into the form of ogee arch heads, runs a plait or twiſt of twigs with knots at intervals, a treatment after nature. Probably Bavarian work of the 15th century.

8172. '63.

PANEL. Oak; divided into reticulations, and carved with cuſpings. German. 15th or early 16th century. H. 14¾ in., W. 9¾ in. Transferred from the Board of Works.

8133. '63.

PANEL. Oak; divided into reticulations, and carved with cuſpings. German. 15th or early 16th century. H. 20¼ in., W. 10¼ in. Transferred from the Board of Works.

8194. '63.

PANEL. Oak; divided into reticulations, and carved with cuſpings. German. 15th or early 16th century. H. 11½ in., W. 9⅝ in. Transferred from the Board of Works.

4101. '56.

PANEL. Carved oak; perforated ſcroll-work. German. Early 16th century. L. 3 ft. 10 in., W. 1 ft. 7 in. Bought 2*l.*

Digitized by Google

The carving is a treatment of actual thistle leaves. The scroll of leaf work rolls over in full volutes, and the edges run out into long thorny points. This work shows none of the round holes or spots of shadow which, in renaissance acanthus work of a more developed kind, gives relief to the delicate spines that run up the centres of the leaves.

8124. '63.

PANEL. Oak; carved and pierced, a rolling acanthus foliation with a pointed conventional flower. German. Early 16th century. Transferred from the Board of Works.

Still more delicately carved than the last, but of a similar character of design.

8204. '63.

PANEL. Oak; carved and pierced with rolling acanthus foliation. German. Early 16th century. H. 48 in., W. 20 in. Transferred from the Board of Works.

This consists of four panels from a coffer or chest front, with birds and monsters introduced amongst the foliations.

8160. '63.

PANEL. Oak; carved and pierced, with a shield in the centre. German. 16th century. H. $14\frac{3}{4}$ in., W. $9\frac{1}{4}$ in. Transferred from the Board of Works.

8184. '63.

PANEL, Oak; carved. German. 16th century. H. $15\frac{5}{8}$ in., W. $6\frac{1}{2}$ in. Transferred from the Board of Works.

8197. '63.

PANEL. Oak; carved with acanthus foliage and pierced. German. 16th century. H. 2 ft. $9\frac{1}{2}$ in., W. $12\frac{1}{2}$ in. Transferred from the Board of Works.

Digitized by Google

8187. '63.

PANEL. Oak; carved with acanthus and thiſtle flower; a monſter in the centre. German. 16th century. H. 15 in., W. $7\frac{5}{8}$ in. Transferred from the Board of Works.

8223. '63.

PANEL. Oak; open pierced-work with thiſtle flowers, &c.; the Immaculate Lamb in the centre. German. Early 16th century. H. 2 ft. $6\frac{3}{4}$ in., W. $13\frac{1}{8}$ in. Transferred from the Board of Works.

336. '53.

PANEL. Carved oak, arabeſque ornament. Italian. 16th century. $8\frac{1}{8}$ in. by $3\frac{1}{8}$ in. Given by Mr. John Webb.

7891. '61.

PANEL. Wood, carved in high relief. Phœbus and Daphne. Italian. 17th century. H. $12\frac{3}{4}$ in., W. $4\frac{1}{2}$ in. Bought, 2*l.*

2716. '56.

PANEL. Marquetry of tinted wood; arabeſque decoration in the ſtyle of the cinque-cento period. Italian (Roman), modern. Square W. 2 ft. $1\frac{1}{2}$ in. Bought (Paris Exhibition, 1855), 10*l.*

Digitized by Google

245. '64.

PANEL. Walnut-wood; carved with an armorial ſhield, ſurmounted by a biſhop's hat. Spaniſh. 16th century. H. 1 ft. 10 in., W. 1 ft. 3 in. Bought, 1*l.* 8*s.*

245. '64.

PANEL. Walnut-wood; carved with an armorial ſhield, ſurmounted by a biſhop's hat. Spaniſh. 16th century. H. 1 ft. 10 in., W. 1 ft. 3 in. Bought, 1*l.* 8*s.*

96. '66.

PEDESTAL for a Candelabrum, or "Gueridon." Wood, carved and gilt, formed by a youthful Triton ſupporting a baſket of flowers, and reſting on a ſcroll tripod baſe. French. Early 18th century. H. 3 ft. 2½ in., W. of baſe 1 ft. 6½ in. Bought, 134*l.* 15*s.*

97. '66.

PEDESTAL for a Candelabrum, or "Gueridon." Wood carved and gilt, formed by a youthful Triton ſupporting a baſket of flowers, and reſting on a ſcroll tripod baſe. French. Early 18th century. H. 3 ft. 2½ in., W. of baſe 1 ft. 6½ in. Bought, 134*l.* 15*s.*

2445. '56.

PEDESTAL. Carved oak (?) wood. An elephant's head and floriated ſcroll work. Italian. 17th century. H. 2 ft. 1½ in., W. 1 ft. 7 in. by 1 ft. Bought, 8*l.*

Digitized by Google

PEDESTAL.

Italian, 17th Century.

(2445. '56.)

Digitized by Google

Digitized by Google

An elephant's head and trunk was the cognizance of the Caſali family of Cortona.

7853. '62.

PEDESTAL for a Candelabrum. Wood, carved and gilt; repreſenting a ſea god. On a tripod baſe of dolphins. Italian. 17th century. H. 5 ft. 7 in. Bought, 9*l.* 10*s.*

This and the following are a pair of carved figures formed to ſuſtain lamps or candleſticks. The great halls of Italian houſes or palaces, being paſſage rooms, were but ſcantily furniſhed, and two ſuch gilt figures as theſe are ſufficiently ſhowy to form objects viſible from one end to the other of a room of this kind. The baſes are carved and are made to be mounted on ſolid, or apparently ſolid plinths, painted in the Italian manner, in imitation of marble.

7854. '62.

PEDESTAL for a Candelabrum. Wood, carved and gilt; repreſenting a ſea god. On a tripod baſe of dolphins. Italian. 17th century. H. 5 ft. 7 in. Bought, 9*l.* 10*s.*

4709. '59.

PIPE. Carved box-wood. With ſilver mounting. Italian, of an uncertain date. L. 24 in. Bought (Muſeum of the Collegio Romano).

A remarkable piece of carving, conſiſting of a candelabrum compoſition with ornamental collars and neckings. Tiny figures, two inches high, of children playing are placed at intervals down the ſtem. The bowl has a group of huntſmen mounted and ſpearing a great bird. The whole is in three lengths. The deſign and execution of the little figures is ſo correct and ſo well carried out that we are reminded by them of the beſt Italian work of the 16th century.

Digitized by Google

444. '65.

PLATTER or Trencher. Lime wood. A bread trencher, with carved border of wheat, barley, oats, and rye; deſigned by John Bell, ſculptor. Modern Engliſh. (Summerly Art Manufactures, 1847.) Diam. 14½ in. Bought, 1*l.* 16*s.*

158. '66.

PLATTER. Wood painted, with medallions containing wild beaſts and winged female figures on black ground. Spaniſh. (Mexican?) 17th century. Diam. 17 in. Bought, 1*l.*

156. '66.

PLATTER. Wood painted, with circles and feather ornament in red, yellow, and white on black ground. Spaniſh. (Mexican?) 17th century. Diam. 17½ in. Bought, 10*s.*

157. '66.

PLATTER. Wood painted, with circles and feather ornament in red, yellow, green, and white on black ground. Spaniſh. (Mexican?) 17th century. Diam. 18 in. Bought, 10*s.*

157. '66.

PLATTER. Wood painted, with circles and feather ornament in red, yellow, green, and white on black ground. Spaniſh. (Mexican?) 17th century. Diam. 18 in. Bought, 10*s.*

Digitized by Google

4675. '58.

PLAYING Cards. Wood blocks, engraved for printing playing cards. French. 17th century. Bought, 4*l.* 10*s.*

The four ſets of kings, queens, and knaves hold flowers, but have no diſtinguiſhing ſigns of the ſuits to which they belong. The dreſſes are richly covered with fleur-de-lys ornament. On the ſides of the knaves of ſome of the ſuits are inſcriptions, which read VIVENT LES BONS ENFANS: and QVI IOVANT ·SVMENT.

The cards are of the middle of the 17th century, or perhaps later.

4656. '59.

PLAYING Cards. Wood block, engraved for printing playing cards. French. 17th or 18th century. Bought, 1*l.*

Two of the knaves hold ſcrolls, on which is the name PARIS. There are ten card blocks.

4674. '58.

PLAYING Cards. A wood block for printing playing cards. Spaniſh (made in France). 17th century. Bought with laſt ſet, 4*l.* 10*s.*

This is a pack for Spaniſh uſe, but moſt likely made in France. It belongs probably to the ſame ſet as one of which portions are preſerved in the library at Rouen. They are of the reign of Philip V., and the French arms are quartered along with thoſe of Leon and Caſtile in the ace card (of the ſuit of Bezants or money), which contains the royal arms of Spain. The block contains twenty-four cards, which are cut on it in the order deſcribed below. The ſuits are money, ſwords, clubs or ſtaves, and cups.

M. Merlin, in his account of the Rouen cards, conſiders that the ſuit is intended for the Spaniſh game of ombre, once ſo popular in England

Digitized by Google

during the reign of Charles II. and Catherine of Braganza, his Portugueſe queen. In this ſuit forty cards are uſed, and the 8, 9, 10 cards are not included. Two of the ſuits counted in the increaſing ratio of numbers, and in the other two the value decreaſed in the inverſe ratio to the increaſe of numbers.

In this block the cards range :—

1ſt row. 3 of bezants, knave of cups, king of clubs, knave of clubs, knave of ſwords, 9 of bezants.

2nd row. Knight of cups, knight of bezants, king of bezants, knave of bezants, knight of clubs, king of ſwords.

3rd row. King of cups, ace of ſwords, ace of cups, ace of clubs, ace (eagle and arms of Caſtile and Arragon), knight of ſwords.

4th row. 7 of bezants, 6 of ſwords, 8 of ſwords, 7 of ſwords, 9 of ſwords, 5 of money.

The letters I G and I C can be traced on the ſpace between the ſecond and third row.

Below the royal arms in the Rouen ſet is the name Iohan Volay.[1] In the muſeum block theſe letters, or letters in the ſame place, have been cut away.

8374. '62.

PORTFOLIO or Blotting Caſe. Marquetry of coloured woods. A bouquet of flowers in the centre. Modern Italian (Nice). 14½ in. by 11 in. Bought, 4*l.* 16*s.*

7401. '60.

POST. Overlaid with Moſaic work of mother-of-pearl and black lacquer, probably one of the poles of a bed or canopy. Syrian. 16th or 17th century. L. 4 ft. 6 in. Bought, 1*l.* 12*s.*

It is divided by boſſes diſtant from four to ſix inches from each other, the intervals getting leſs as they near the top. The ſurface is incruſted

[1] Merlin. Hiſt. des Cartes à Jouer, p. 97, et ſeq.

Digitized by Google

with pearl inlay. The boſſes are decorated with tiny quatrefoils and hexagon diviſions, each containing a ſix-ſided flower, are laid round the intervening lengths of woodwork. Each length is bordered by a ring of braſs.

4088. '57.

PRAYER-BOOK Caſe; mahogany, with panels of tortoiſe ſhell, inlaid with piqué work of mother-of-pearl and braſs. Dutch or Flemiſh. About 1700. L. 7¾ in., W. 6 in. Bought, 2*l.* 8*s.*

2419. '56.

PRAYING Deſk or Prie Dieu. Carved oak. 16th century. H. 5 ft. 6 in., L. 2 ft. 2 in., W. 2 ft. 6 in. Bought, 3*l.*

4870 to 4881. '56.

OOM. The panelled lining. Carved oak; removed from an old houſe near Exeter, with doors and carved pilaſters to match. Engliſh. About 1550–75. Entire L. 52 ft., average H. 8 ft. 3 in. Bought, 50*l.*

The panels of this room meaſure, H. 16⅛ by W. 13⅛ in. The lower tier meaſures 18½ in. by 13⅛. The width is the ſame throughout. The mouldings are ¾ of an inch, the baſe mouldings replaced by ſimple weathering. The top or cornice courſe meaſures 16 in.; a narrow ſkirting border of ſtrap work 5½ in.

The top courſe of mouldings conſiſts of a corona ſupported on ſmall narrow brackets 3 in. deep ſet cloſely together, and a fine lower mould of minute pendentives meaſuring with lower ſtring 1½ inch.

The cornice courſe is formed into long panels covering two of thoſe below. They are filled with arabeſque work elegantly deſigned and

Digitized by Google

cut. In the centre of one is a nude figure of Ceres perfectly modelled. She is crowned with wheat ears, holds a ſickle and ſits on a wheat ſheaf; other ſheaves are round her, and two ruſtics are amongſt the arabeſques. In ſome of theſe cornice panels there are central demi figures of nude genii, in others lion maſks.

The ſides of doorways and the corners of the room are ſupported by pilaſters 8 in. wide, with Corinthian capitals, the ſhaft panel filled with rolling acanthus or vine ſcroll carving and a ſmall figure, in ſome of a warrior, in others of a boy preſſing grapes, &c. All theſe differ in the arabeſque work. There are dado baſes to the pilaſters carved with cartouche and ſtrap work. The doors are narrow and contain two panels in their width: they fit in with the reſt of the panelling. Light wrought-iron latches and ſcutcheons remain in their places on theſe doors.

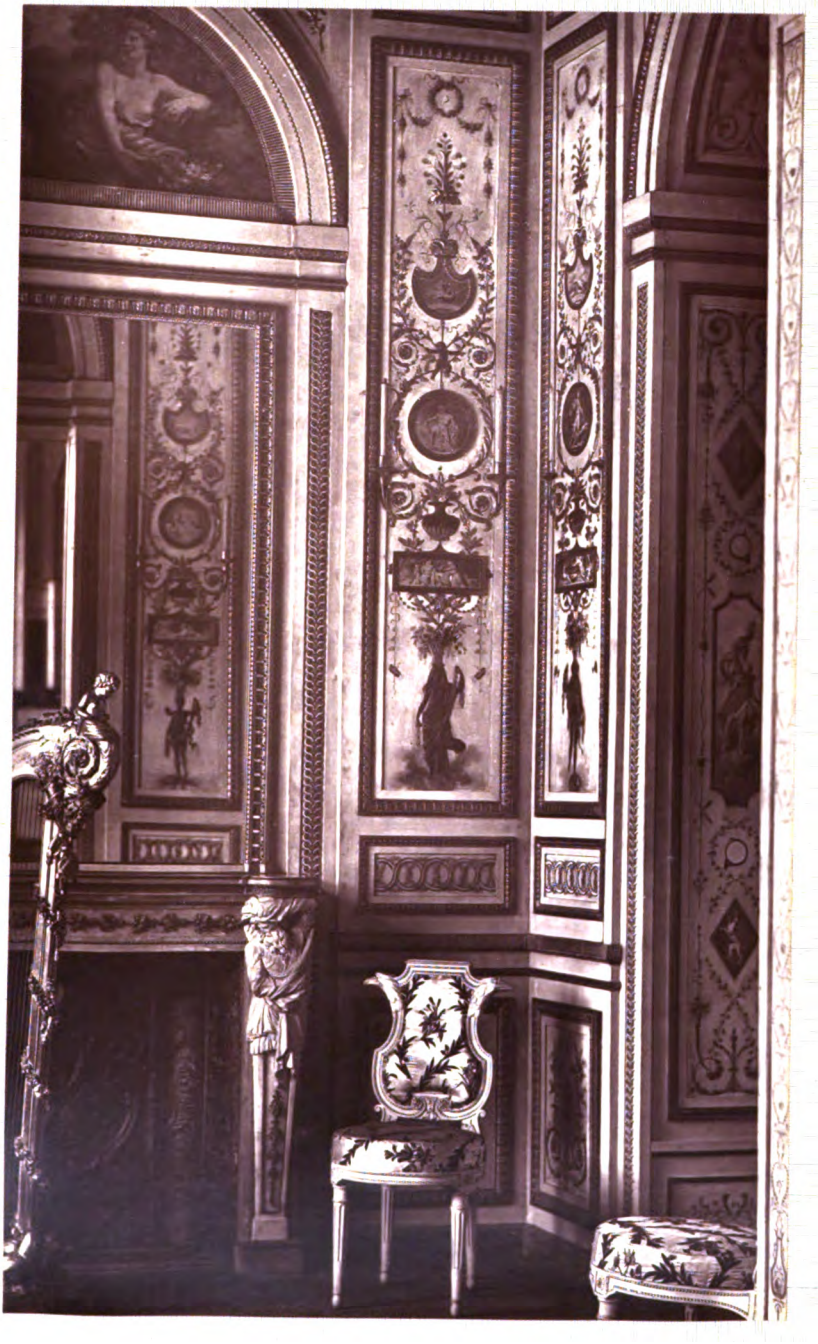
The work reſembles the beſt late 16th century Flemiſh carving. It is an excellent example of the houſe decorations made for courtiers of the age of Raleigh and Drake, and of the great noblemen of the reign of Queen Elizabeth. We place this ſet of panelling under the head of room, as it is the only complete interior which is to be ſeen in the Departmental Collection of Engliſh work of its day. It is to be regretted that the means are wanting to put before the ſtudent the low arched ſtone fireplace, carved chimney piece, and moulded plaſter ceiling that completed the original room, and muſt have made an arrangement as comfortable as it is rich and durable.

1736. '69.

ROOM. The interior fittings of a ſitting-room in a houſe in the Rue St. Louis, Paris, belonging to the Marquiſe de Serilly, Lady of Honour to Queen Marie Antoinette. French. Latter half of 18th century. H. of room 16 ft., L., with openings, 14 ft., W. 9 ft. 7 in. Bought, 2,100*l.*

The interior meaſurements of this room are 9 ft. 9 in. by 9 ft. 7 in. On one of the wider ſides is the fireplace, oppoſite to this is an arched receſs in the wall. Two other arched openings occupy the centres of the other two ſides. Of theſe probably one or two have been windows. Small rooms of theſe dimenſions were often paſſage rooms, or it may have occupied a corner of the houſe of which it formed part.

Digitized by Google



BOUDOIR OF THE MARQUISE DE SERILLY.

French, XVIII. Century.

1756. '63.

Digitized by Google

Digitized by Google

The four walls are formed into four arched panels, occupying nearly but not exactly the half of the ſeveral ſides.

The arches form lunettes, in which are recumbent figures. The lunette over the fireplace contains that of Pomona. She is crowned with fruit and holds a cornucopia, from which fruit is rolling. She is partly covered by yellow drapery; the arms, boſom and one leg are uncovered; a lion is crouched at her feet; a hill-ſide and a landſcape bathed in miſt form the background. Below this lunette is a chimney mirror with a frame of ſmall leaf-work cloſely cut and pierced in the intervals between each leaf. The looking glaſs paſſes behind and ſhows through theſe openings. This moulding is gilt in green and yellow gold. Guilloche mouldings decorate the panels of the ſmall pilaſters which ſupport this and the other lunettes in the room.

The fireplace projects nearly nine inches. It is of grey marble ſupported on the two ſide fronts by terminal draped figures of bearded men, each with the outer arm bent over the head, on which, as on the heads of Caryatides, reſt the rounded corners of the mantel-ſhelf. The mouldings of the mantel-ſhelf and of the horizontal panel that ſtretches from theſe ſide figures and forms the front of the chimney-piece are delicately chiſelled in gilt bronze work, and are the work of Gouthières, the bronze mount maker of the laſt century. Garlands of bunches of holly leaves occupy the centre of the panel and meet in a round patera decorated with claſſic acanthus, after that on the frieze of the temple called of Jupiter Tonans at Rome. A ribbon ties theſe parts together. Similar chiſelled and gilt work fills the panels of the lower terms at the ſides. The interior of the fireplace is lined with caſt iron plates, which have decorations on them. The back plate has a Chinaman ſitting and pouring himſelf out coffee, with an ape at his ſide. Claſſic heads form centres to the cavettoes that occupy the angles; and figures of boys repreſenting the ſeaſons decorate the ſide plates.

On either ſide of the fireplace are pilaſter panels decorated with arabeſques, medallions, and figures.

The three feet loweſt on the walls are formed into dado panels. They are alike in decoration all round the room. A central candelabrum ſupports an amphora, and acanthus volutes turn on each ſide; on theſe are ſtands each bearing a cupid running and holding torches or pouring wine into the vaſe, alternately. They hold wreaths of flowers painted after nature, and theſe flowers vary in each group.

The arabeſque work is all in delicate relief. The boys and flowers are painted after nature, and the carved work gilt in green and yellow gold

Digitized by Google

Above the dado ſeries are tall pilaſter panels with a narrow pane above and below them. Theſe tall panels contain elaborate arabeſque decorations in the ſtyle of the Raphael pilaſters in the Vatican. Each compoſition is ſupported on a figure carved in relief, modelled with great preciſion, and gilt. The figures each ſide the fireplace repreſent winter; an old woman bearing chains, the type of froſt: and ſtanding on cloud, ſtorm and lightning.

In medallions, amongſt fruit baſkets, arabeſques, vaſes, &c. that riſe from the head of this figure, are ſcenes painted in cameo repreſenting:—the lower one, a family group with a hearth and table; in a higher medallion is Vulcan at his forge; and in a third the zodiacal ſign Capricornus. The ground of theſe cameo paintings is blue for the centre, and pink or red-grey for the upper and lower. Green and yellow gold is uſed in the gilding, and from a vaſe half-way up iſſue two ſconces for candles with candles carved and painted, the wicks black, though they are only relief; but looking at firſt ſight as if they could be turned round and lighted.

On the oppoſite panel the medallions contain cameoes, repreſenting Jupiter in clouds in the central, and a ſcene from Æſop's fable of the huſbandman and the ſnake in the lower; the ſign of the conſtellation Piſces in the upper.

The ſmall narrow top and bottom panels to theſe have a guilloche carved, croſſed by painted work of garlands rolling in the ſame direction.

The other ſides have panels divided in the ſame way. On that to the left of the fireplace the panel decorations begin with figures of Autumn, a nude male figure bearing a garland of vine leaves and a baſket of flowers and fruit on his head. The central cameoes contain, one Diana, the other Apollo; Diana hunting, cupids playing in the lower, and the ſigns of the conſtellations Scorpio and Libra in the upper; wine cups, birds, &c. among the arabeſques.

Vulcan at his forge is painted in the lunette over the door opening.

On the panels of the ſide oppoſite the fireplace the lower figures are Summer, nude female figures holding garlands of flowers; and with trophies, corn and flowers in baſkets on their heads. The central cameo contains Aurora with the chariot of the Sun, and Flora ſcattering flowers; girls and boys playing among wheat-ſheaves and a reaping ſcene are in the lower cameo; the ſigns of the conſtellations Leo and Cancer (here a lobſter) in the upper cameo. A reclining figure of Juno, draped in white and grey, occupies the lunette on this ſide; her right hand ſupports her cheek, and a peacock is in the clouds at her ſide.

Digitized by Google

On the pilaſters of the remaining ſide the ſubjects are Spring, nude male figures with butterfly wings. In the central cameoes are flying figures ſcattering buds and pouring rain from vaſes; in the lower, lovers and a ſhepherd and ſhepherdeſs with birds' neſts; and the ſigns of the conſtellations of Aries and Taurus in the upper.

In the lunette is the god Neptune reclining by the ſea ſhore: the figure is nearly nude. He holds a rudder in the right hand, and water iſſues from a caſk under his arm. Rocks, ſky, and ſea form a background.

Round the top of the room runs a carved cornice, ſupported on brackets, below which is a band of wreaths and pateras, carved and gilt. The ceiling is teſtudo ſhaped. Four coved panels on the ſides contain demi figures in high relief of cupids, ending in acanthus ſcrolls. They have been ſilvered, and the metal is now oxydiſed. They uphold wreaths, delicately carved and gilt, and between them are medallions painted in cameo, white on pink: four figures repreſenting the four ſeaſons. The ground of the panels is painted *lapis lazuli*. In the arches are boldly carved ſcallop ſhells, in oxydiſed ſilver, with gilt wreaths above them.

The centre forms a round picture, in which is painted Jupiter with a pink mantle, in clouds and ſupported by his eagle. It is framed in a garland richly cut and gilt; and in the ſpandrils are eagles with expanded wings and crowns of bay carved in relief and gilt.

The paintings in the receſſes formed by the window and door openings are modern. They repreſent: one, Mars and Venus with attributes and animals, in medallions painted amongſt the arabeſque work; the other has medallions of Diana and Endymion, with dogs, game, &c.

The panels on two ſides of the room open and ſhow bookcaſes. All the panel carving is in oak admirably cut and the gilding, though partly renewed, has ſurvived in many parts. The lunettes are attributed to Natoire, the panel deſigns to Fragonard, and the terminal figures of the fireplace to Clodion.

A harp, the property of the Department, richly carved and gilt, No. 8531. '63, is kept in the room. It is ſaid to have belonged to Queen Marie Antoinette. Chairs carved with lyre backs and eagle heads at the corners, covered with white brocade; and a ſmall table, probably by Rieiſener, in a marquetry diaper of two woods; and another table in white wood inlaid with a group of figures, buildings, &c., by David (?) are placed to ſuit the room. Theſe are lent by Mr. Barker.

It is to be regretted that a parquet floor of oak is not laid down in it inſtead of a drugget of crimſon, out of keeping with the delicacy of the colours preſerved in the old work.

Digitized by Google

It is ſaid that this room was prepared by Queen Marie Antoinette and Madame de Serilly, who had been a lady of honour at her court, as a ſurpriſe for the Marquis, this lady's huſband, on his return to Paris after a long abſence. This nobleman was paymaſter of the forces of Louis XVI.

6895 to 6895*k*. '60.

ROUNDELS (eleven), of beechwood. Painted on one ſide, in various colours, with devices, encloſing mottoes in old Engliſh character. In a circular box, on the lid of which is painted the Tudor roſe. Engliſh. Early 16th century. Roundels, diam. $5\frac{5}{8}$ in. Box, H. 2 in., diam. $6\frac{3}{4}$ in. Bought, 5*l*.

This and the two following ſets are flat circular plates of beechwood turned in the lathe, and meant for uſe at deſſert in lieu of plates. On them comfits, ſweetmeats or fruit were handed round the table after dinner in houſes of the 16th century in this country.

They have poſies or rhyming mottoes on the back. In ſome inſtances ſuch compoſitions were in the coarſeſt language. Such is not the caſe in the ſets now to be deſcribed.

The roundels in this firſt ſet are the moſt carefully executed. They are in a turned box, on the lid of which is painted the Tudor greyhound, with a ſcroll above containing a legend of three or four lines, but ſo broken up and damaged that the original words can nowhere be put together. Below the panel or containing lines may be ſeen a ſtill longer motto or legend alſo obliterated. Parts of the painted preparation on which the writing has been placed are broken away, and only words or fragments of words can any longer be deciphered. The little roundels themſelves have formed a complete ſet of twelve, but one is wanting. Twelve, it ſhould be remembered, has been conſidered a proper number for a feaſt, and one in exceſs of that is of ill omen.[1]

They are gaily illuminated, a broad band round is gilt, and lined out with alternated knots and flowers, red lake being glazed over the

[1] Thirteen ſat down to the Laſt Supper. Hence when thirteen ſit down there has been a ſuperſtitious notion that one of the company will die within the year. In France it is or has been a cuſtom to ſend for a quatorzième, a profeſſional diner out for theſe occaſions, when the ominous number of thirteen at a dinner was found to be otherwiſe inevitable.

Digitized by Google

gilding in places. Within this outer border, which is the ſame for all the roundels, comes a band of gilt, again cut up by little knots of black at intervals, and within that a central ſpace devoted to the "poſie" or motto. This is ornamented round with boldly drawn ſcrolls, twiſts, knots, &c., and narrow ſcrolls on which are two texts of Scripture with the proper references. Theſe are ſometimes broken up on rolls or diviſions of the ſcroll into four or more portions. Sometimes only one quotation is made. The "poſie" conſiſts of four rhyming lines, and in this ſet are broad but not coarſe jeſts addreſſed to wives, huſbands and bachelors; meant, therefore, for the gueſts at a mixed party. The texts round are many of them drawn from the Book of Eccleſiaſtes, as addreſſed, in a great meaſure, to the regulation of the tongue, the thoughts and the ſenſes in the ordinary occupations of life; in other words to the formation of "manners" in the higher ſenſe of Wykeham's motto at New College, Oxford, "Manners makyth man." The quotations, however, are not always correctly referred to.

On one we read—

1.

"I ſhruwe his hart y^{t} (that) maried me,
My wyffe and I can neuer agree;
A knaviſhe quene by Jove (?) I ſweare,
The good man's bretche ſhe thinks to weare."

On one ſide, "Follow not y^{e} multitude to euel." On the other, "Accuſe noo man preuelie (privily)."

2.

"Thou maiſt be poore, b^{t} (but) what for y^{t} (that),
Lord, yf y^{u} (thou) hadeſt neither cape nor hatt,
Thy mynde may yet ſo quiet be
That thou maiſt wynn as muche as iii. (three)."

On one ſide, "The root of all euel is covetouſneſs." On the other, "Golde & ſilver hathe ondon many a man."

3.

"If y^{u} be younge, then mary not yett;
If y^{u} be olde, y^{u} haſte more wyt:
For younge men's wyues wil not be taught,
And olde meun's wyues be good for naught."

Digitized by Google

On one ſide, "A righteous man ſhall lyue by his faithe." On the other, "Withe out faithe it is impoſſible to pleaſe God."

4.

"This woman maye have huſbands fyue,
But neuer whilſt ſhe is alyue;
Yett dothe ſhe hoope ſo well to ſpedd (ſpeed),
Geue up y^t^ hoope it ſhall not nedd (need)."

Round on ſcrolls, ſupported by knots admirably drawn and interlined, "Have no pleaſure in lyenge, for the oſſe (?) thereoff is nought."

5.

"If y^t^ a batcheler y^u^ bee,
Kepe y^e^ ſoo ſtill, be ruled by mee,
Leaſt y^t^ repentance all too latt (late),
Rewarde y^e^ with a broken patt (pate)."

Round—

"Talke wiſelie and honeſtlie.
Spake euel of noo man.
Be not haſtie of thy tonge.
Learne before thou ſpeake."

6.

Under a death's head—

"A wyffe y^t^ married huſbands iii.,
Was neuer wiſhed thereto by me.
I wolde my wiffe ſholde rather diee (die),
Then for my deathe to weepe or cryee."

Round on ſcrolls: "Set an order in y^e^ houſe for y^u^ ſhalt die & not lyue. Deathe is better than a wretched lyffe or contenual ſickneſs."

7.

"And he y^t^ reades this werſe euen now,
May happe to haue a lowring ſow (?)
Whoſe looks are nothing liked ſo badde,
As is her tonge to make hym madde."

On a ſcroll round: "If any man ſaye I loue God, and hateth his brother, he is a lyar. Euery one that hateth his brother is a manſlayer."

Digitized by Google

8.

" Aſk yᵘ yʳ wyffe if ſhe can tell
Whether yᵘ in mariage haſte ſpedde well;
And let her ſpeake as ſhe dothe knowe,
For xx pounde ſhe will ſaye noo."

On a ſcroll round, juſt inſide the outer border: " Reatche yʳ hande unto yᵉ poore yᵗ God may bleſſe yᵉ wᵗʰ plentuouſneſs. Lett us doo good unto all men, but moſte of all unto yᵉ houſholde of faithe."

9.

" Take upp thy fortune withe good happe,
Withe ritches yᵘ doſte fyll yⁱ (thy) lappe;
Yet leſſe were better for yⁱ ſtore,
Thy quietnes ſholde be the more."

On broken ſcrolls immediately round, but only right and left: " Stād faſte in the waye of the Lorde. Be gentle to here the worde off God."

10.

" Thou art yᵉ hapieſt man a lyue,
For euery thinge dothe make thee thriue;
Yet may yʳ (your) wiffe yʳ maiſter be,
Wherefore take thrift & all for me."

On a ſcroll round outer border: " All yᵗ will lyue Godlie in Chriſt Jheſu muſt ſuffer perſecution. We muſt enter into yᵉ kingdome of God throughe muche troble and afflyctions."

Another is addreſſed to a lady:—

" Thou haſte a ſhrowe to thy good man,
Perhapes an onthrift to, what than?
Kepe hym as longe as he can lyue,
And at his ende his paſſeport giue."

Immediately round on a ſcroll: " A man yᵗ uſeth muche ſweringe ſhall be filled with wickedneſs, and yᵉ plauge (plague) ſhall neuer goo from his houſſe."

The box lid is covered with a roſe drawn in brown on a gilt ground, and with concentric circles or borders round it.

There are no definite leaves or flowers in the decoration of the roundels ſtudied from actual natural forms. The writing is fine run-

Digitized by Google

ning Italian hand, very ſmall, but clearly written, and the capitals rubricated or done in red. Each line is begun by a capital, though the rhyming lines are not kept diſtinct, but run on for the ſake of gaining all the ſpace required.

The two ſets next to be deſcribed are more coarſely executed.

6896 to 6896*k*. '60.

ROUNDELS (eleven). Beechwood, painted on one ſide in various colours with devices, encloſing ſcriptural and other mottoes in old Engliſh characters. In a circular box, on the lid of which is painted a ſhield of arms. Engliſh. 16th century. Roundels, diam. 5½ in. Box, H. 1½ in., diam. 6½ in. Bought, 5*l*.

The leaves and flowers of this ſeries have no definite reſemblance to nature, but a ſort of ſtrawberry is to be ſeen in moſt of them, though in connexion with leaves generally conventional. One or two bear oak leaves and acorns, roughly drawn. The writing is good Elizabethan current court hand.

The poſies in couplets, the lines running into each other.

" Hee that climes higher y^{n} he ſholde,
Is like to fall lower y^{n} he would."

" Who in the liſe of his ſoule doth delight,
his carnall luſt hee muſt mortifie quight."

" Women are like netles who toucheth them they ſting them,
but hurte not thoſe that wringe them."

" No fiſh ſo dumbe nor beaſt ſo dull of heart
that heares mee ſing and will not beare a part."

" Hee that moſt the houſe of Lais (?) haunts,
the more hee looks the more hir face enchants."

" Who in his life is vuide of care,
ſhall in the ende have ſimple fare."

" O bondage vile, the worthy man's deface,
flie far from him that learning doth embrace."

" O death, y^{i} power is great I muſt confeſe,
I often wiſh that it were leſe."

Digitized by Google

" If women were as litle as they are good,
a peſcod would make y^em^ a goune and a hood."

" Care rather for hunger than delight or pleaſure,
For when though art hungrie then meate is a treaſure."

" Be nether dumbe nor give y^i^ tonge the leaſe,
But ſpeake thou well or heare and hold y^i^ peace."

The handwriting differs from that of the laſt ſet. The letters are taller, and leſs even, ſomewhat inferior as to caligraphy. There are no rubricated capitals, nor are capitals employed at all to diſtinguiſh the ſeveral lines. The ſpelling is not more modern than that of the laſt ſeries. The work is of about the ſame period in the 16th century, though by a leſs ſkilful hand.

927 to 927*l*. '64.

ROUNDELS (twelve). Beechwood, painted and gilt on one ſide with ſtrap work and floral ornament; in the centre a poſie inſcription in old Engliſh characters. Engliſh. 16th century. Diam. $5\frac{3}{8}$ in. Given by the Rev. R. Brooke.

The poſies read as follows :—

" In Godlie ſort ronne well thy race,
and from the poore torne not thy face."

" Thy youthe in follie thou haſte ſpent,
Defere not now ffor to repent."

" Lett wiſdome rule well all they waies,
and ſett y^i^ mynde the Lorde to pleaſſe."

" Of wordlie goodes thou ſhalt have ſtore,
be thankfull to the Lorde therefore."

" Thy hautie mynde dothe cauſſe y^e^ ſmart,
and makes the ſleape withe carefull hart,"

" In worldlie wealth ſett nott thy minde,
but ſeke the Lorde, thou ſhalt hym fynde."

" My ſonne, of pride looke thou beware
to ſerve the Lorde ſett all thy care."

" Truſte not this worlde, thou woefull wight,
but lett thy ende bee in thy ſight."

Digitized by Google

" Thy fooes witche grieffe to the have wrought,
and thy deſtruction have they ſought."

" Spare not to ſpeak when y^u^ art bent,
Thou ſhalt well ſpedde and not repent."

" Thy love that thou to one haſte lent,
In labor loſte thy time was ſpent."

" In wedlock twiſſe thou ſhalt be found,
a ſhrewe at laſt ſhall the confounde."

In this ſet the writing is ſhort, but very clean and clear; conventional flowers and knots between them on moſt of the roundels in red lines. The general drawing of the illumination is indifferent, but the painting bright and readily done. It reminds us more of the 15th century work we ſtill ſee on the rood ſcreens of the Norfolk churches, Sall, Aylſham, and many others. The old conventional treatment has been preſerved, and it is broad enough to look well as architectural decoration, though not ſufficient for cloſer inſpection and for handling and bringing under the eyes. The handwriting is cloſer than the laſt, and reſembles that of the firſt ſet deſcribed.

246. '69.

CULPTURE; a panel in oakwood, carved with Eſther before Ahaſuerus, and the triumph of Mordecai. Engliſh. Early 17th century. H. 21¼ in., W. 5 ft. 1¼ in. Bought, 10*l.*

The compoſition repreſents three actions of the ſtory. In the right-hand panel Eſther kneels before the King, who crowns and protects her. Attendant guards are armed with halberd and muſket, and wear Elizabethan ruffs, long hoſe, and baſket-hilt ſwords. The King ſits on a throne with a canopy ſupported on claſſical Tuſcan columns.

In the left-hand compartment or half of the panel Ahaſuerus ſits on his throne, and Mordecai is introduced on horſeback; guards and attendants ſtand round. A court fool behind the curtain of the King's throne points to a female figure, perhaps a portion of the throne, under the King's legs.

In the middle of the background which repreſents the colonnades and buildings of Suſa, is a terrace on which Eſther and her attendants are waiting on the King. Haman is hanging from a gallows at the ſide

Digitized by Google

of the building. Two female figures of Prudence and Juſtice, with garlands, maſks and ſtrap work, form rich ſide decorations to the entire compoſition, which has perhaps been the panel of a bed head of late 16th century work.

The details of the ornamental work at the ſides are admirably deſigned and carved in the renaiſſance manner. The main compoſition is ſtudied in many of its details from the coſtumes, arms, &c. of the day.

1771. '69.

SCULPTURE; a buſt in limewood, carved with double portraits, male and female, on one body. Engliſh? Preſent century. H. 12 in., W. of baſe, 4¾ in. Given by Charles Hawkins, Eſq.

This may have been executed in England, but it bears the character of Italian art. The double head or maſk may alſo be the type of Prudence, one of the four cardinal virtues.

59. '65.

SCULPTURE; in limewood, a dead bird with a fly, hanging in front of a wreath of wild flowers; in glazed frame. Modern Engliſh. By T. W. Wallis. H. 10¾ in., W. 6½ in. Bought, 18*l.*

868. '68.

SCULPTURE; in pearwood, a girl's head in high relief, within a hemiſpheric receſs. By H. Godard. Prize object in the Society of Arts' competition, 1867. Modern Engliſh. Diam. 6⅞ in. Bought, 4*l.*

851. '68.

SCULPLURE; a panel in oakwood. Carved in high relief with renaiſſance ornament of cherub's head, ſtorks, dolphins, &c. By C. H. Line. Prize object in the Society

Digitized by Google

of Arts' competition, 1867. Modern Engliſh. H. 2 ft. 5½ in., W. 11 in. Bought, 10*l.*

852. '68.

SCULPTURE; a panel in oakwood. Carved in high relief with renaiſſance ornament of cherub's head, ſtorks, dolphins, &c. By W. H. Baylis. Prize object in the Society of Arts' competition, 1867. Modern Engliſh. H. 2 ft. 8 in., W. 11⅜ in. Bought, 12*l.*

248. '69.

SCULPTURE; a panel in satin wood, inlaid with coloured wood in high relief; in the centre a gilt medallion ſurrounded by feſtoons. By T. Godfrey. Prize object from the Society of Arts' competition, 1868. Modern Engliſh. H. 20⅜ in., W. 14¼ in. Bought, 10*l.*

249. '69.

SCULPTURE; a panel in walnut wood. Carved in high relief of ſcroll foliage; with fruit and muſical inſtruments in lighter wood, a frame for an elliptic medallion. By E. T. Grove. Prize object from the Society of Arts' competition, 1868. Modern Engliſh. 8⅞ in. by 13⅜ in. Bought, 5*l.*

2418. '56.

SCULPTURE; a Group. Carved wood, in relief; painted and picked out with gold; the Adoration of the Magi. Flemiſh or German. About 1500. H. 4 ft. 2 in., W. 3 ft. 11 in. Bought, 5*l.* 10*s.*

Digitized by Google

2520. '48.

SCULPTURE; a Maſk. Carved wood. Flemiſh. 17th century. $3\frac{3}{8}$ in. by $8\frac{1}{4}$ in. Bought.

1173. '64.

SCULPTURE; a Group. Boxwood. Repreſenting the Death of St. John the Baptiſt; the executioner delivering the head of the Saint to Herodias. Flemiſh. By Lucas Faydherbe, of Mechlin. Firſt half of the 17th century. H. 12 in., L. $15\frac{1}{2}$ in., W. $6\frac{1}{4}$ in. Bought, 30*l.*

The principal figure is that of the daughter of Herodias, whoſe head turns laughingly towards the ſpectator. The lower drapery is thin and tranſparent, and under its folds, which have the clinging appearance of wet linen, the full limbs are completely modelled. The boſom and ſhoulders are nude. The head is dreſſed with a ſort of *panache* of oſtrich feathers, which look like a palm tree at her back, and a ſcarf of thin drapery that hangs looſe from the head to the waiſt, ſeeming to ſerve for a ſtem, adds further to this appearance. The head of the ſaint is expreſſed with dignity, and the clenched hands and general attitude fitly convey the idea of his death. The requiſite ferocity is imparted to the executioner.

Lucas Faidherbe, to whom this ſpirited piece of carving is attributed, was born at Mechlin during the earlier portion of the 17th century. He ſeems to have been a pupil of Rubens, and we ſee in the luxuriant outlines and fullneſs of muſcular form the traces of that maſter's teaching. He was both a painter and ſculptor, like many of his contemporaries.

4315. '57.

SCULPTURE; an image in carved wood, painted and gilt; the Virgin ſeated on a chair, holding the infant Saviour on her knees; the back hollowed for the purpoſe of fixing in a group. Flemiſh or French. 12th or 13th century. H. $23\frac{1}{2}$ in. Bought, 4*l.* 6*s.*

Digitized by Google

Part of an altar compoſition. The figures repreſent a ſeated Mother and Holy Child, and theſe have filled a niche, arranged with others as architectural panels or arcades. They are intereſting as ſpecimens of the ſculpture of the age.

4440. '57.

SCULPTURE; an image in boxwood. The Virgin and the infant Saviour; on the pedeſtal, carved in high relief, the temptation of Eve; in the interior is a cavity for containing relics. French or German. 14th century. H. 15 in. Bought, 3*l.* 3*s.*

1050. '55.

SCULPTURE; an image in boxwood. The Virgin and Child. French. 15th century. H. 10½ in., base 3⅛ by 2⅞ in. Bought, 4*l.* 0*s.* 10*d.*

A ſmall image made for domeſtic uſe. It is ſingularly complete and ſerene in outline. The brow and eyes, the cheeks and form of face of the Madonna, belong to the beſt period of French art. We might call it Italian from its great and graceful ſimplicity, but the general arrangement of the drapery reminds us rather of the finer ſpecimens of late quattro-cento or early 16th century work in France, when the ſculptors of the elder ſchool acquired the completeneſs of ſkill and knowledge which the early renaiſſance introduced. The drapery is dignified in line and compoſition, the hands are perfectly modelled from life. On the heads we trace holes by which gold or gilt crowns have been faſtened to them.

76. '65.

SCULPTURE in relief. A panel of walnut wood, carved in low relief with an allegoric repreſentation of the theological and cardinal virtues. French. 16th century. H. 15 in., W. 12¾ in. Bought (Pourtales Coll.), 12*l.* 4*s.*

Digitized by Google

A compoſition of ſeven draped female figures. The figures are in the manner of thoſe generally attributed to Bachelier, of Toulouſe, though we have but little authentic ſculpture of his hand left to us. The three theological virtues are eaſily diſtinguiſhed, Faith by the crucifix, Hope, who is bound and looks upwards, by the anchor, Charity by a group of children. Of the four cardinal virtues, Temperance holds a cup of water, Juſtice a ſword and balance, Fortitude a broken column and Prudence a mirror and a ſerpent.

5722. '59.

SCULPTURE; a figure in walnut wood. A female nude figure ſupporting a baſket of fruit. French. 16th century. H. 18 in. Bought (Soulages Coll.), 2*l.*

A "Canephora" or baſket woman, ſuch as are figured in the baſ-reliefs of the frieze of the Parthenon at Athens. Flowers on the baſket are touched with gilding. The figure has been part of ſome piece of furniture.

169. '64.

SCULPTURE; a ſtatuette in boxwood. A warrior, probably Alexander the Great; on an enriched pedeſtal. French (or Spaniſh?). 17th century. H. 14 in., W. 6 in. Bought, 31*l.* 11*s.* 6*d.*

The hero is taking a ſtep forward on his right leg, and the left hand is extended as giving directions to his men. The right hand is reſting on the hip and holding the baton of command. He wears a cuiraſs of ſcale armour, with a cloſe ſkirt or tunic of mail to the knees, not a claſſical cuiraſs. The ornaments are in the ſtyle of the decorative details of Berain and other French interior deſigners of the 17th century. The ſhirt ſleeves are tucked up above the elbows. The head is covered with a ſeventeenth century claſſical helmet, and is crowned with bay leaves. In the helmet is a theatrical plume of oſtrich feathers.

The ſtand has three principal ſides with ſcallop ſhells elaborately carved on two, and a cartouche bordered by acanthus foliage, and ſupported by figures of boys, containing a baſ-relief of a river god on the third ſide. It is probably French of the middle of the reign of

Digitized by Google

Louis XIV. The details of the ſtand as well as the modelling of the figure and coſtume mark the beſt efforts of the art of that day.

170. '64.

SCULPTURE; a ſtatuette in boxwood. Julius Cæſar. French (or Spaniſh ?). 17th century. H. 14 in., W. 5½ in. Bought, 31*l.* 11*s.* 6*d.*

The figure ſteps forward on the left foot. The right hand holds a military baton of command, which is graſped with an action of deciſion or of anger. This is alſo expreſſed in the features, which are directed to the left, while the left hand is pointed forward as in giving a command.

The hero is crowned with bay leaves. He is dreſſed in the Roman anatomical cuiraſs, and wears buſkins on his legs.

There are ornaments on the ſtrips that form the kilt or ſkirt of the cuiraſs identical with thoſe found on claſſical figures of Louis Quatorze and the coſtume claſſical dreſſes occaſionally worn at tournaments and feſtivities at the court of that monarch. At the ſame time the minuteneſs of the anatomical details on the figure, ſuch as the veins on the hands, have a Spaniſh character, but ſcarcely enough to warrant us in attributing this and the preceding piece to a Spaniſh artiſt.

On the ſtand are three principal ſides, bearing as many cartouches. Two of theſe are ſurrounded by garlands of leaves and bear minute baſ-relief repreſentations—1, of the Emperor haranguing his legionaries; 2, of the Senate offering him the Imperial crown; a third ſurrounded by acanthus leafage and ſupported by eagles, repreſents Neptune with an urn and ſeated on a rocky ſhore, perhaps in alluſion to the conqueſt of Britain. The eagles, leaves, and ſmall reliefs are cut with the utmoſt preciſion, and artiſtically deſigned and modelled.

132. '69.

SCULPTURE; oakwood; a ſeated figure of a ſaint (poſſibly St. John the Baptiſt), in the breaſt of which is a receptacle for relics; from a folding ſhrine or oratory. German (Cologne). Date about 1350–75. H. 19 in., W. 6¾ in. Bought, 3*l.* 14*s.* 6*d.*

Digitized by Google

This and the two following images are ſerious in intention. The draperies are carefully diſpoſed, and fall gracefully over the ſhoulders and knees. The hands are large but well modelled, the heads are exaggerated but the faces have beauty as well as individuality. They have evidently been modelled from living perſons.

133. '69.

SCULPTURE; oakwood; a ſeated figure of a female ſaint, in the breaſt of which is a receptacle for relics; from a folding ſhrine or oratory. German (Cologne). Date about 1350–75. H. 19¼ in., W. 7 in. Bought, 3*l.* 14*s.* 6*d.*

134. '69.

SCULPTURE; oakwood; a ſeated figure of a female ſaint, in the breaſt of which is a receptacle for relics; from a folding ſhrine or oratory. German (Cologne). Date about 1350–75. H. 19 in., W. 6¾ in. Bought, 3*l.* 14*s.* 6*d.*

4845. '56.

SCULPTURE. Carved oak, in high relief, of St. James. German. 14th or 15th century. H. 2 ft. 6½ in. Bought, 15*s.* 9*d.*

This and the ſeries following are figures in relief detached from their original ground. They are fronts, relieved from the ground by colours and gilding; and the more eaſily diſcerned from the diſtance at which they are meant to be ſeen. They have formed part of a large pictorial piece of wood ſculpture, probably an altar back, repreſenting the Annunciation and the twelve apoſtles, of whom we recogniſe St. James the Leſs, the patron ſaint of Spain. He bears in his hat the ſcallop ſhell. Another of the figures is perhaps St. Simon the Canaanite; St. Thomas holds an implement in his hand. Theſe figures are all gilt and painted, the colour repreſenting linings or

Digitized by Google

under dreſſes, and the gold the clamys or toga, the outer dreſs which wrapped round as an oblong ſcarf or ſhawl, uſually leaving one arm free and the ends hanging ſtraight. The gold has been laid on by water gilding over a carefully prepared ground of white, formed by waſhed chalk and coats of ſize, ſo as to form a ſufficient bed to give luſtre to the metal when laid on.

4846. '56.

SCULPTURE; an image of oakwood, in high relief, of St. Simon. German. 14th or 15th century. H. 2 ft. 6 in. Bought, 15*s.* 9*d.*

4847. '56.

SCULPTURE; an image of oakwood, in high relief, of the Bleſſed Virgin. German. 14th or 15th century. H. 2 ft. 6½ in. Bought, 15*s.* 9*d.*

4848. 65.

SCULPTURE; a figure of oakwood, in high relief, of the Archangel Gabriel bearing a lily in his hand. German. 14th or 15th century. H. 2 ft. 6½ in. Bought, 15*s.* 9*d.*

4841. '58.

SCULPTURE; an image on a panel. Wood (lime?) carved in relief. Figure of St. Matthew. German. 15th century. 22 in. by 19 in. Bought, 4*l.* 4*s.*

This and the three ſucceeding objects belong probably to the ſides of an altar piece of wood, carved and with figures in complete relief. They are from the hands of ſcholars of the North German ſchool of the early 15th century. The figures, heads, limbs and extremities are faithful and ſkilful tranſcripts from nature. But the action of the figures marks the love of ſmall detail of a homely kind, that we ſhould only

Digitized by Google

occaſionally notice in Italian or finer Flemiſh art. The writers hold up their pens to ſee how the nibs look, or reach down books of reference from the deſks by their ſide, rather than give to us any higher conception of the abſorption of their thoughts and faculties in the contemplation of the inſpired record. They are exactly ſuch cloiſtered figures as might have been ſeen engaged on tranſcription in Benedictine or Ciſtercian libraries of the 14th or 15th centuries; ſitting on ſhort benches with their backs to the paſſers by and their attention riveted on the faithful execution of the taſk before them. The different Evangeliſts are diſtinguiſhed by their emblems; St. Matthew has an angel, St. Mark a lion, St. Luke an ox, St. John an eagle.

4842. '58.

SCULPTURE; an image on a panel. Wood (lime?) carved in relief. Figure of St. Mark. German. 15th century. 22 in. by 20½ in. Bought, 4*l.* 4*s.*

4843. '58.

SCULPTURE; an image on a panel. Wood (lime?) carved in relief. Figure of St. Luke. German. 15th century. 22 in. by 19 in. Bought, 4*l.* 4*s.*

4844. '58.

SCULPTURE; an image on a panel. Wood (lime?) carved in relief. Figure of St. John. German. 15th century. 22 in. by 22 in. Bought, 4*l.* 4*s.*

2417. '56.

SCULPTURE; a group. Carved wood, in high relief; the Flagellation of Our Bleſſed Lord (part of a retable). German. 15th century. H. 1 ft. 10 in., W. 1 ft. 6 in. Bought, 3*l.* 10*s.*

Digitized by Google

135. '69.

SCULPTURE; a group in wood. The Crucifixion, with figures of the Virgin, St. John, and angels. The lion and cubs are emblematic of the Reſurrection. A copy of a German original of the 15th century (?). Modern German. H. 24¾ in., W. 7 in. Bought, 13*l.* 8*s.*

The Saviour is repreſented as hung with the two arms ſtretched to the utmoſt tenſion of which they are capable. The figure therefore falls into a compoſition of the ſhape of the letter Y. It is lifted up high above the heads of the two attendant figures; St. Mary on the right, St. John the Evangeliſt on the left. Between the heads of theſe two perſonages and the feet of the crucified are two angels flying out, and taking a direction that would make them circulate round and round the feet of the figure like the flight of ſwallows. They point to a ſcroll which unites their figures to the croſs, and has had upon it a legend or writing, now worn away. The Mother ſtands below with an amice or veil over the head, and over that a long outer veil forming a ſort of cloak or mantle folded over the body after firſt paſſing completely over the head. The hands are claſped in expreſſion of agony. The St. John holds his goſpel in his hand. Below the ground on which theſe two ſtand, and which repreſents a rock, is a cave, and in it a lioneſs with cubs, intended to ſymboliſe the royal character as well as the valour and power attributed to the "Lion of the Tribe of Judah." The croſs has a regular tree trunk with bark and in ſome parts bunches of leaves cut on its ſurface. The general attitudes and features of the figures and faces are ſerious and expreſſive.

4213. '57.

SCULPTURE; the panel of a caſket, a fragment. Box-wood, carved in relief, with groups of knights and ladies playing on muſical inſtruments, &c.; mediæval romance ſubject. German. About 1480. 8½ in. by 2¾ in. Bought, 2*l.* 16*s.*

This is a repreſentation altogether mediæval in feeling, and belongs to the ante renaiſſance period. It is a fragment only of a panel, probably the

Digitized by Google

top of a jewel caſket. We make out a ſcene of repoſe in a garden or orchard. The folds of a ſkirt widely diſpoſed imply the ſitting figure of a queen, or the lady love of the compoſition; at her feet are a number of figures forming a tier or row at the feet of the lady whoſe cloak or mantle only is ſeen above. One is a lady leaning forward, not ungracefully, and holding a dulcimer or flat ſtringed inſtrument, with a hollow baſe. This is played by a child in a caſſock or looſe frock. A female attendant on the right is drawing water out of a ſtone fountain with an iron ladle chained to the ſide of the baſin. On the left are knights, one of whom can be made out, and the legs of two others. A dragon and a monkey or fiend, perhaps Sin, are lying transfixed and dead at the feet of the knights; a hawk is alſo on the watch. The orchard is full of flowers carefully made out, and the armour of the knights is deſigned exactly from the 15th century ſuits. They wear hoods of chain, and one has his feet bare, having taken off his ſolleret or iron ſhoe, for relief. The ancle and inſtep are protected by chain.

146. '65.

SCULPTURE; a fragment repreſenting the Sacrifice of Abraham in high relief, painted and gilt. German. 15th century. H. 17 in., W. 6 in. Given by C. Alldridge, Eſq.

62. '65.

SCULPTURE; a ſtatuette of oakwood, repreſenting an emaciated aged woman (melancholy or old age) ſeated on a ſtool carved in arabeſques. German. Early 16th century. H. 6¼ in., W. 2 in. Bought (Pourtales Coll.), 4*l.* 1*s.* 8*d.*

A curious piece of wood carving, deſigned not for a Magdalene, whoſe beauty is always repreſented both by the mediæval and cinque cento artiſts, but as a melancholy ſatire upon old age. The head is fine and the face bears an expreſſion of ſweetneſs and melancholy. But the figure is not agreeable. The whole body is careſully modelled, the hands, legs, knees and feet all well executed. The ſkin is given with repulſive fidelity to life, the wrinkled expreſſion of the falling in and contraction of what has once been the full proportions of vigorous life,

Digitized by Google

is taken from an actual model, and can ſcarcely be meant for anything but a ſatire on the ſhort-lived reign of feminine beauty, and the emptineſs and fall of bodily attractions, when viewed in the preſence of death. In the 16th century the old repreſentations of ſins and virtues gave place to perpetual remembrances of the inevitable certainty of death. The dances of death, compoſitions following more or leſs the ſame tradition as that of Holbein on the Bridge of Baſle, may be counted by hundreds. This figure is ſeated an a tiny bench or ſlab, ſupported on four ſmall pilaſters that ſtand on a baſe, ornamented on their four ſides with arabeſques in actual relief.

6994. '60.

SCULPTURE; a buſt, carved in pear wood, of a young man, on pedeſtal. German. About 1520–30. (Aſcribed to Albert Dürer.) H. 7½ in., diam. of baſe 3⅛ in. Bought. 46*l.* 14*s.* 6*d.*

This has probably been executed from ſome ſketch or drawing of Albert Dürer, not by that artiſt himſelf, whoſe works of ſculpture are exceedingly ſcarce. It repreſents a young man with the face turned and looking upwards with intenſe earneſtneſs of expreſſion. The eyes are wide apart; the lips are modelled with minute finiſh, and the chin, which is fine and ſmall, is alſo carefully made out. The hair comes over the forehead and falls in curling maſſes all round the head. It reminds us of that Italian head uſually given to repreſentations of St. John the Evangeliſt.

6995. '60.

SCULPTURE; a buſt, carved in pear wood, of a young woman, on pedeſtal. German. About 1520–30. (Aſcribed to Albert Dürer.) H. 7½ in., diam. of baſe 3⅛ in. Bought, 46*l.* 14*s.* 6*d.*

A girl of about 15. She and the male head may be brother and ſiſter, though the likeneſs would of courſe reſult rather from their treatment by the artiſt than from an undoubted ſimilarity of features. The expreſſion of the head is ſweet and full of purity. The hair is divided over the forehead and comes round the head in a great twiſt like a crown.

Digitized by Google

6973. '60.

SCULPTURE; a plaque of box-wood; carved in relief with regardant portraits of a man and woman in elaborate coſtume. German. About 1530. H. 3¼ in., L. 4⅞ in. Bought 16*l.*

Portraits evidently of a huſband and wife. The woman is dreſſed in the bodice and ſkirt of the 16th and following centuries, as in ordinary German portraiture of that long period. She wears a chemiſe of fine lawn gathered into an embroidered collar round the throat, which is open. Over this comes an outer body forming a cardinal or over cape for out-door wear; it is of ſilk or velvet and embroidered. She holds flowers in her hand. The huſband wears a cap with flaps to faſten up by loops, or let down to protect the neck. He wears no beard but has whiſkers cut in the modern faſhion. His lawn ſhirt is gathered in at the throat with an embroidered collar. He wears a cloak of cloth, with fur lining and velvet ſleeves, which is tied round the waiſt. His hand reſts on the pommel of his ſword, a Spaniſh rapier, of which the hilt is furniſhed with the hooks below the guard, made to catch the point of the adverſary's weapon in fencing. The background is formed by a wall, the ſtones in courſes, which falls back in perſpective to a receſs. Above are towers and walls, apparently thoſe of Nürnberg, in the diſtance. An architectural frieze or moulding frames in the compoſition.

6969. '61.

SCULPTURE; box-wood, carved in relief with a full-length ſtanding figure of the Virgin ſupporting the Infant Saviour; a landſcape background in low relief. German (?) 16th century. H. 9½ in., W. 7¼ in. Bought, 2*l.* 16*s.*

The figure of the Madonna is modelled in perfectly correct deſign. The head is turned in profile, while the general poſe is in full face. The background is lightly laid in the loweſt relief. There is a thin liny arrangement of the drapery which robs the figure of the breadth and dignity of the beſt work of Italy or Germany of the 16th century; but the deſign and the cutting have been the work of an accompliſhed artiſt. Whether the work can be aſſigned to German or Italian nationality is doubtful, the beſt deſigners of the former country having received a training ſo thoroughly Italian.

Digitized by Google

4528. '58.

SCULPTURE; pear wood, carved in high relief. The Judgment of Paris. In the foreground is the monogram of Albert Dürer. German. 16th century. 9¼ in. by 7 in. Bought, 49*l.* 5*s.*

The ſcene of this compoſition is laid in a German fir foreſt. On all ſides are trees of ſpruce fir, and in the diſtance a walled city, with towers and ſpires. This, perhaps, ſtands for Nürnberg. The compoſition repreſents the Judgment of Paris.

The goddeſſes ſtand round a recumbent figure dreſſed in armour. His armour and accoutrements are minutely detailed in the faſhion of the German renaiſſance panoply. The ſkirt or kilt that clothes the loins is of ſilk, notched and curled in the faſhion we ſee in Albert Dürer's Triumph of Maximilian. Nothing can exceed the exuberance of feathery ornament which diſtinguiſhed the German dandyiſm of the early renaiſſance period.

All the armour of this ſleeping warrior is detailed minutely; the chain ſkirt which protects the loins is accurately made out. Mercury, or ſome attendant figure, offers to Paris, who ſlumbers, the apple which is to be awarded. Cupid, draped, and with flames on the point of his arrow, is ſhooting down from middle air upon the ſleeping figure. This is carved from one of Albert Dürer's drawings. A plate has been preſerved of an etching by Albert Dürer of this ſubject, but it is rare. The following is the account given by Bartſch of the plate :—

Paris, " Armé de toutes pièces et étendu à terre au devant de la gauche, ſemble dormir. Les trois déeſſes ſont debout auprès de lui à la droite de l'eſtampe. Un vieillard à grande barbe, vêtu d'une large robe bordée de fourrure (qui ſemble prendre içi la place de Mercure), s'approche de Paris, tenant la pomme d'or de la main droite et portant l'autre vers la tête du dormant," etc. Sans marque. Bartſch. 134. —Peintre Graveur, vol. vii.

This anſwers pretty nearly to the compoſition here given, which is probably taken from it.

299. '70.

SCULPTURE; a figure in boxwood, repreſenting death with a bow and arrows. German. 18th century. H. 12⅜ in. Bought, 10*l.*

Digitized by Google

4077. '57.

SCULPTURE; an image carved in boxwood; the Virgin and Child. German. 17th century. H. 13¾ in., baſe, 4½ in. by 3¼ in. Bought, 6*l.*

The Virgin is covered with a mantle, which falls from the head. The Holy Child wears a frock with buttons at the throat.

5892. '59.

SCULPTURE; an image carved in wood, of the Virgin and Child; originally covered with geſſo or ſtucco ground and painted. Italian. 15th century. H. 4 ft. 2 in., W. at baſe, 16½ in. Bought, 3*l.* 17*s.* 8*d.*

It has formed part of an altar compoſition. It is gracefully deſigned, with the full Venetian type of rounded youthful beauty which we ſee in the Madonnas of Gian Bellino. We notice it here becauſe of the method in which the wood is rough hewn, and leaves holding for the ground laid on in geſſo or plaſter for ſubſequent gilding, tooling, and other elaborate ſurface ornamentation.

7719. '61.

SCULPTURE; an image carved in wood. The archangel Gabriel; from an Annunciation group. Italian (Piſan). 15th century. Said to have formerly ſtood in the cathedral at Piſa. H. 6 ft., W. 2 ft. 3 in. Bought.

This is a tall, graceful figure, retaining much of the dignity of the ſchool of the early Piſani. The figure is draped in a frock or gown that falls below the feet and is drawn forwards from behind by the ſlight advance of the upper part of the body implied in the action of the figure. Over this is an oblong pallium or mantle that falls over the ſhoulders, is lifted by the arms, and again melts into the general diſpoſition of the drapery beneath. The figure is worth notice here as an example of painted work of the ſchool of Piſa. The under dreſs is blue, the upper red; both are powdered with gold ſtars.

Digitized by Google

7534. '60.

SCULPTURE; a panel in wood, painted and gilt. Half-length figure of the Virgin with the infant Saviour, carved in high relief; below, on a pedeſtal, is the inſcription "Mater Amabilis." Italian (Milaneſe). About 1490. H. 2 ft. 11 in., W. 2 ft. Given by M. H. de Laſalle, Paris.

A medallion-ſhaped panel ſtanding on an oblong baſe; the figure is, conſequently, backed by a round receſs, with plain border and flutings converging to a centre within, this portion being gilt and giving ſplendour to the figure before it. The heads and faces are full of gentleneſs and repoſe, and belong to the tender ſchool which the Della Robbia's ſo well repreſented in pottery in the numerous coloured compoſitions of baſ-relief, with blue or coloured backgrounds, now to be ſeen in Tuſcany. Fine examples of theſe can be ſtudied in the Muſeum. The piece here deſcribed has been placed in a corridor of a convent or private houſe, not in a church.

7836. '61.

SCULPTURE; a panel in wood, carved in low relief. The Virgin, the youthful Saviour, and St. John, after Raphael, in carved wood frame of architectural deſign, parcel gilt. Italian. 16th century. Panel, H. 11½ in., W. 9½ in; frame, H. 2 ft., W. 1 ft. 10½ in. Bought.

7865. '61.

SCULPTURE; a panel in wood, carved in low relief, coloured and gilt. A kneeling figure of a Grand Duke of Tuſcany before an altar. Italian. 16th century. H. 2 ft. 4 in., W. 2 ft. Bought. (Transferred to Building Collection.)

Such portraiture was not rare in Italy. Wax medallion portraits of princes and princeſſes of the Medici and other Italian families, with

Digitized by Google

the colours, dreſs, &c., made up to nature, were not uncommon in the late 16th and during the 17th centuries. The work is here cut in relief in wood and coloured. The perſonage is kneeling in a ſomewhat theatrical attitude before an altar, in a room or private oratory. Through an open window we have a view of the tower of Giotto and the dome of Brunelleſchi on the Cathedral Church of Santa Maria dei Fiori, Florence.

2788. '56.

SCULPTURE; a ſtatuette in wood. St. Auguſtine. Italian? 17th century. H. 18½ in., baſe 6 in. by 4½ in. Bought, 6*l.*

The irregular poſition of the features and the exaggerated expreſſion belong to a late period. The drapery is more Spaniſh than Italian. It might however be traceable to the exaggerated movement and theatrical poſes of the followers of Bernini.

7325. '60.

SCULPTURE; the head or maſk of an Angel. Carved cheſtnut wood, portion of furniture decoration. Italian. 17th century. 8 in. by 5 in. Bought, 6*s.* 3*d.*

7325*a*. '60.

SCULPTURE; the head or maſk of an Angel. Carved cheſtnut wood, portion of furniture decoration. Italian. 17th century. 8 in. by 5 in. Bought, 6*s.* 3*d.*

7325*b*. '60.

SCULPTURE; the head or maſk of an Angel. Carved cheſtnut wood, portion of furniture decoration. Italian. 17th century. 8 in. by 5 in. Bought, 6*s.* 3*d.*

Digitized by Google

7325*c*. '60.

SCULPTURE; the head or maſk of an Angel. Carved cheſtnut wood, portion of furniture decoration. Italian. 17th century. 8 in. by 5 in. Bought, 6*s*. 3*d*.

4902. '59.

SCULPTURE; carved wood and ivory group of two peaſants dancing. Italian (Neapolitan). 17th century. H. 13 in., baſe 11½ in. by 5½ in. Bought, 20*l*.

The Neapolitans have preſerved an immenſe ſkill in modelling and colouring up to life figures and characters of every-day occurrence. We ſhall ſee other inſtances in abundance in the Muſeum and in ſimilar collections, of ſuch work in terra cotta and other materials. In this caſe the wood and ivory are made to repreſent the fleſh and rags of the two beggars who ſhow through various rents their legs, arms, &c.

281. '69.

SCULPTURE; hard wood, carved in high relief with a group of nude children dancing, by L. Frullini of Florence. Modern Italian. 5⅛ in. by 2¼ in. Bought, 3*l*.

282. '69.

SCULPTURE; hard wood, carved in low relief with a group of nude children preſſing grapes and playing, by L. Frullini of Florence. Modern Italian. 6¼ in. by 2¼ in. Bought, 3*l*.

283. '69.

SCULPTURE; hard wood, carved in low relief with a group of nude children bearing corn, by L. Frullini of Florence. Modern Italian. 2⅝ in. by 2¼ in. Bought, 2*l*.

Digitized by Google

284 to 284*c*. '69.

SCULPTURE, four pieces; hard wood, carved in low relief with nude children bearing the emblems of Poeſy, Sculpture, Painting, and Muſic, by L. Frullini of Florence. Modern Italian. Each plaque 2¼ in. by 1⅛ in. Bought, 4*l*.

285. '69.

SCULPTURE; walnut wood, carved in high relief with a frieze of flowers and central maſk. 16th century ſtyle, by L. Frullini of Florence. Modern Italian. 6 in. by 2⅛ in. Bought, 1*l*. 12*s*.

249. '64.

SCULPTURE; an image. Wood, painted and gilt. A ſaint; portion of a well-known altar piece at Valladolid. The work of Berruguete. Spaniſh. About 1520. H. 2 ft. 9 in., W. 15¼ in. Bought, 5*l*. 5*s*. 3*d*.

The ſaint is turning to the left, with his left hand and arm extended, as if in animated converſation or reproof; the head is high, the noſe aquiline and long, the eyes blue, and the hair, beard, &c., black. It repreſents a man of 45 or 50. In his right hand he holds a book preſſed againſt his body. The dreſs is gold, delicately ſtriped in the Spaniſh faſhion. The mantle is large and in broad folds; it is lifted by the outſtretched arm and falls on one ſide to the ground; it is blue, with cloſely laid ſpots of gold all over it. The hands and feet are well modelled and all the body that is ſeen coloured after nature.

92. '64.

SCULPTURE; a head or maſk of a Saint. Carved wood; a fragment of a ſtatue, ſmall life ſize. Spaniſh. About 1560. H. 13 in., W. 6 in. Bought, 4*l*.

It is of good modelling. The head, perhaps, of St. Paul, and comes from a niche, or from a compoſition of ſeveral figures in an altar ſhrine.

Digitized by Google

90. '64.

SCULPTURE; an image in boxwood, partly painted; St. Sebaſtian. Spaniſh. Late 16th century. H., including pedeſtal, 15 in., W. 5 in. Bought, 4*l.*

The ſaint ſtands on his right foot; the left, as well as the two arms, are bound to the rugged branches of a tree. The head looks upwards to the right, as if expreſſing anguiſh and devotion. The hair is black and hangs long down the back. The marks of wounds are ſeen in the limbs and on his body, which is nude with the exception of a white cloth round the loins.

St. Sebaſtian was ſhot, but not to death, by Mauritanian archers, by order of the emperor Diocletian. But he recovered and was martyred by being beaten to death by clubs; he is therefore never repreſented in the traditional paintings or ſculptures as dead or ſhot in any vital part.

175. '64.

SCULPTURE; an image in wood, painted. St. Sebaſtian. Spaniſh. Early 17th century. H. 8 in., W. 5 in. Bought, 4*l.*

The ſaint is ſtanding on his right leg; the left is bent and partially ſupports his body. The arms are bound to the branches of a tree, and his head falls back in an attitude of ſupplication, while it adds to the expreſſiveneſs of the writhing action of the limbs. The bands, tree, and ground are gilt and painted. The fleſh of the ſaint and his wounds are faithful imitations of nature.

322. '64.

SCULPTURE; an image in box or pear wood. The Virgin and Child. Spaniſh. 17th century. H. 2½ in., W. 1¼ in. Bought, 1*l.* 5*s.*

Though on this ſmall ſcale, the modelling of the figures, extremities, and draperies are carefully and correctly executed.

Digitized by Google

331. '66.

SCULPTURE; an image in wood, carved and painted, of St. Francis of Aſſiſi, after a ſtatuette by Alonſo Cano in the Cathedral of Toledo. Spaniſh. 17th century. H. 19½ in. Bought, 3*l.* 13*s.* 6*d.*

Saint Francis is recogniſed by the mark of the nail in the portion of his right foot which is ſeen under his frock; his other foot and hands are hidden.

He ſtands on his left leg, the right advanced, and the foot already deſcribed exaggerated in its proportions.

The hands are folded over the breaſt, concealed in the long ſleeves of the Franciſcan habit. The head is covered by the hood, and the face, which is fully painted, is turned upwards, as if in contemplation.

The dreſs is dark grey, the old colour of the Franciſcan habit, and covered with black lines to expreſs the grain of coarſe cloth or to give greater gravity to the colour.

A knotted girdle of real ſtring hangs from the waiſt.

174. '64.

SCULPTURE; an image in painted wood. St. Francis Xavier. Spaniſh. 17th century. H. 22 in., W. 8¾ in. Bought, 3*l.* 19*s.*

The ſaint is in his black Jeſuit habit, with the cloak hanging on the ſhoulders, and gathered by the action of the arms and hands, which are preſſed to his heart. His head inclines to the right, with an expreſſion of tender affection. His mouth is open, as if in the act of giving utterance to a ſermon or exhortation. The head and hands are beautifully modelled and are painted directly in imitation of real life. The figure ſtands in a green field, on a white ſquare ſtand or pedeſtal.

St. Francis Xavier, the companion of Ignatius of Loyala, was born in Navarre in 1506. He died in the iſland of San Cian (in India) in 1552.

104. '64.

SCULPTURE; an image in painted wood. The Infant St. John. Spaniſh. 17th century. H. 21 in., W. 8½ in. Bought, 1*l.* 13*s.* 8*d.*

Digitized by Google

The child is modelled and painted exactly after nature. The head looks to the right, while the hands are both directed as if lifting, careſſing, or calling attention to ſome object to the left.

171. '64.

SCULPTURE; an image in painted wood. The Infant St. John the Baptiſt with the lamb. By Alonzo Cano. Spaniſh. Firſt half of 17th century. H. 11 in., W. 6½ in. Bought 7*l.* 18*s.*

This beautiful group repreſents the infant Baptiſt, ſeated, looking to the right. The arms careſs a lamb, which is on its hind legs and is preſſed by the child againſt his body. The dreſs is a camel's hair frock without ſleeves and a red cloak. The drapery of the cloak is disjointed, and has the look of crumpled linen, ſuch as may be recogniſed in much of the Spaniſh ſculpture of this century, rather than the graceful folds of older religious drapery.

41. '69.

SCULPTURE in relief. Marquetry of inlaid woods, repreſenting in low relief the figure of our Lord after the ſcourging, with a female (poſſibly St. Thereſa), looking on ſorrowfully. Spaniſh. Dated 1661. H. 11⅛ in., W. 8⅝ in. Bought, 10*l.*

The wood is inlaid, but remains in relief, admitting, though ſlight, wonderful delicacy of handling, in the heads, limbs, and details. The landſcape background contains a town, with towers, &c., trees, mountains and clouds. The Saviour is ſitting crowned with thorns, with the ſcourge beſide him, and facing the ſpectator with an expreſſion of intenſe ſadneſs. All the features are deſigned with the tendereſt feeling for the ſadneſs of the Paſſion ſo dear to the ſerious imagination of Spaniſh art. There is a round arch through which we look out of the hall of Pilate's houſe to the country beyond. Through this is ſeen the half figure of a woman, probably that of St. Thereſa or ſome private devotee. In the right hand corner may be ſeen the letters G . F . H combined, Geronimo Hernandez Faciebat (?). The death of Hernandez, however,

Digitized by Google

is placed by Nagler 1646, which does not agree with the date given, nor can we name any other artiſt whoſe initials would correſpond with this date. The woods are coloured up to nature, and the pear wood of the nude Chriſt and of the face and hands of the woman, the architecture, &c., repreſents a ſort of warm grey or buff hue that might ſtand for that of fleſh in its expreſſion of emaciation and of ſorrow.

325. '64.

SCULPTURE. Figure of a mounted negro in painted wood. The dreſs and horſe-trappings made of ſilk, velvet, &c. Repreſenting an attendant on one of the Three Kings; part of a clothed Nativity group common in Spain and South Italy. Spaniſh. Middle of 18th century. H. 24 in., L. 23½ in., W. 8 in. Bought, 14*l.* 0*s.* 8*d.*

This and the three following numbers are parts of a numerous ſet of figures forming a Nativity group, ſuch as are commonly put together at the feſtivals of the Nativity and Epiphany in the convents and churches of Catholic countries. In this inſtance the horſes and men are modelled with perfect knowledge of artiſtic anatomy and deſign. The attendants are one brown, and the others actual negroes, as denoting the countries from which the Magi came. Uſually, one of theſe three perſonages alone is black, but the attendants in pictures of the mediæval period are of every hue, and the kings travel with hounds and hawks, and in all the ſtate of mediæval potentates. Theſe horſes are of the great Flemiſh breed, which the Spaniſh kings took with them to their ſouthern poſſeſſions. Their trappings are of ſilk, woven on purpoſe, the ſtirrups, buckles, and appointments are of ſilver. Moſt of this group is wanting. We may judge from the coſtly completeneſs of theſe fragmentary members of it on what a ſcale the whole muſt have been prepared.

326. '64.

SCULPTURE. Figure of a mounted negro in painted wood. The dreſs and horſe-trappings made of ſilk, velvet, &c. Repreſenting an attendant on one of the Three Kings; part of a clothed Nativity group common in Spain and South Italy. Spaniſh. Middle of 18th century. H. 24 in., L. 27 in., W. 8 in. Bought, 14*l.* 0*s.* 8*d.*

Digitized by Google

327. '64.

SCULPTURE. Figure of a mounted negro in painted wood. The dreſs and horſe-trappings made of ſilk, velvet, &c. Repreſenting an attendant on one of the Three Kings; part of a clothed Nativity group common in Spain and South Italy. Spaniſh. Middle of 18th century. H. 24 in., L. 22½ in., W. 9 in. Bought, 14*l.* 0*s.* 8*d.*

93. '64.

SCULPTURE. Figure of a horſe. Carved and painted wood, with green velvet ſaddle; a portion of a compoſition of the Adoration of the Magi. Spaniſh. Firſt half of 18th century. H. 21 in., L. 21 in. Bought 5*l.* 13*s.* 8*d.*

165. '64.

SCULPTURE; a figure in boxwood, ſtanding and holding a book. Spaniſh. About 1600. H. 10 in., W. 4½ in. Bought, 4*l.* 4*s.* 2*d.*

A claſſical figure, probably an orator, ſtanding at reſt, with the right hip bent. The head is that of a woman, or of a very young man, with flowing hair, and a face of much beauty. The right hand holds a ſmall book, and has a ring on the third finger. The left ſeems to preſs the heart, but the hand is gone, and the drapery of the cloak croſſes the cheſt in a broad fold, and is preſſed againſt the body by the action of the left hand. It covers the body without concealing the general outline of the limbs. The feet are ſeen, carefully and well carved, as are the hands, the one at leaſt that remains.

106. '64.

SCULPTURE; a group in relief; carved and painted wood. The Depoſition from the Croſs (part of a predella). Spaniſh. About 1570. H. 1 ft., L. 2 ft. 6 in. Bought, 3*l.* 3*s.* 2*d.*

Digitized by Google

The group conſiſts of the Maries and St. John ſupporting the dead Chriſt. The expreſſion of more than one of the faces, eſpecially that of the Magdalen, who faces the ſpectator, is full of pathetic beauty. On either ſide of the compoſition are ſtanding figures of St. Joſeph of Arimathea and Nicodemus, in eaſtern dreſs, and holding implements of the Paſſion. A background landſcape is painted, and rocks painted and gilt are under their feet.

172. '64.

SCULPTURE; an image in painted wood. Standing figure of the Madonna and the Infant Saviour. Spaniſh. School of Seville. About 1640. H. 7¼ in., W. 3¼ in. Bought, 2*l.* 16*s.*

The Virgin ſtands on her left leg, with the right bent underneath. In her right hand ſhe holds a ſceptre, and the left ſupports the Holy Child. His right hand is ſtretched out in benediction, and in his left is an orb. The dreſs of the Virgin is gilt, figured over with red ornament, and her mantle is blue with gilt figured work on it. She has a veil on the back of her head, and a portion of it winds round and hangs over the ſhoulder of the Infant. She ſtands on graſs.

The general ſtyle of the face, which is rounded and ſerene, reminds us of the Madonnas of B. Garofalo. All the faces, extremities, &c., are coloured from life.

1284. '71.

SCULPTURE; a buſt in carved and painted wood. The "Virgen de los Dolores." Probably the work of Montañes. Spaniſh. 17th century. H. 16¾ in., W. 19¼ in. Bought, 4*l.*

Few pieces of wood ſculpture in the Muſeum ſurpaſs this buſt in beauty and ſolemnity of geſture and expreſſion. The face is oval, and the noſe long and ſlightly aquiline. The eyes are all but cloſed with grief. The mouth is ſmall, and its expreſſion ſerene but mournful. The hair falls down from the forehead on each ſide of the neck; it is, or has been, a rich brown, not black. The dreſs, as far as it is ſeen,

Digitized by Google

red; it comes to the bottom of the neck. The head and ſhoulders are covered by a blue mantle-ſhaped veil. It has been placed in a receſs or deep frame.

Montanes, to whom this is attributed, was born in the 16th century, and died in 1650.

89. '64.

SCULPTURE; boxwood, carved in relief with the Virgin and Child enthroned; the Virgin crowning a female Saint with flowers. Spaniſh. 17th century. H. $5\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. Bought, 1*l.* 12*s.*

A little devotional compoſition repreſenting Saint Roſe of Lima, a favourite ſaint in Spain. She is kneeling, while the Madonna places a crown of roſes on her head. This well-known perſonage was born at Lima, in South America, of Spaniſh parents. Her name was Iſabella, but the beauty of her complexion procured for her the name by which ſhe is known in hiſtory. She died in 1617. This repreſentation is ſome years later in date, not earlier, probably, than 1650.

173. '64.

SCULPTURE; an image in wood. The Virgin ſtanding with the Infant Saviour. Spaniſh. 17th century. H. $3\frac{5}{8}$ in., W. $2\frac{3}{8}$ in. Bought, 1*l.* 4*s.*

This carving lacks the breadth and ſimplicity of earlier Spaniſh work. It is, however, executed with minute laborioufneſs, the hair, border of the dreſs, &c., are touched with gilding.

600. '64.

SCULPTURE; an image in boxwood. The Virgin with the Infant Saviour. On the baſe is an eſcutcheon containing a monogram. Spaniſh. 17th century. H. 14 in., W. $4\frac{1}{4}$ in. Bought, 8*l.*

Nothing ſhows the diſtinction between Spaniſh and Italian work, which have ſo much in common, more clearly than theſe draperies.

Digitized by Google

Though Spaniſh artiſts ſtudied in Italy, and got much of their art education from that country, their 17th century deſigners ſeldom reached the grace of Italian lines of drapery in their ſculptures. The folds have more movement and are at once fuller and more broken into angles and turns. The general impreſſion given is that of a coarſer type of art. The head of this Madonna is graceful and dignified. On the pedeſtal is a monogram with the letters S.M.S.F., Sanctæ Matris Sanctus Filius.

167. '64.

SCULPTURE; an image in wood, painted. The dead Chriſt laid on a bier. Spaniſh. 17th century. H. 2¾ in., L. 8¾ in. Bought, 1*l.* 7*s.*

This ſmall Chriſt is painted up to life. If the colouring of the fleſh is pale, ſomething muſt be attributed to time and fading. It has, however, been intended to be of the hue of death, and the wounds and blood are true to life. The folds of the ſheet and of the bed on which the body lies are touched with gilding.

1046. '55.

SCULPTURE; a group of the Crucifixion. Carved in boxwood. At the foot of the Croſs are the Virgin, St. John, and the ſoldier holding the lance that pierced the ſide of the Chriſt. With a ſtamped leather caſe. Spaniſh. About 1700. H. 6½ in. Bought, 4*l.* 16*s.* 10*d.*

The remarkable feature about this little group is the ſmall ſcale into which much ſpirited action and expreſſion have been compreſſed by the artiſt. The ſoldier is mounted and dreſſed in doublet, ſcarf, &c., in the manner of a Spaniſh cavalier of the latter part of the 17th century. Though the figures are not above an inch high, the faces and features are appropriate and expreſſive. It has been preſerved with care in a padded leather caſe, lined with ſatin and tooled and gilt outſide with bookbinder's work.

Digitized by Google

102. '64.

SCULPTURE; an image of painted wood. Our Saviour bearing his Croſs. Spaniſh. By Carnicer of Salamanca. About 1730–50. H. 2 ft. 6 in., L. 3 ft. 3 in., W. 14½ in. Bought, 31*l.* 11*s.* 6*d.*

The Saviour is repreſented on his way along the traditional "Via Crucis," from Pilate's houſe to Mount Calvary. The Saviour has ſtumbled and fallen from exhauſtion. The left hand ſupports the fallen body; the right holds the croſs over the ſhoulder. The head looks, with an expreſſion of agony and an appeal for compaſſion, to the left. The face, hands and feet are painted up to nature, and the blood flowing from the thorny crown is repreſented with rigorous fidelity. The dreſs is elaborately painted, the ground being gold with flowers and other decorations. The gilding in ſome places appears through. The waiſt is tied with a knotted cord of gold thread of great length, doubled round the body and hanging down, with coſtly diſregard to the ſplendour of the material. A round rope of gold wire different in texture is faſtened round the neck, alſo abundant in length. This repreſents the rope with which the Saviour was dragged by his guards to execution. The croſs is mounted on the top and ends with gilt metal.

4240. '57.

SEAT or ſtall end. Carved oak. German. 14th century. H. 4 ft. 3½ in., W. 1 ft. 9 in. Bought, 6*l.*

Carved with a bold curling volute encloſing a flower compoſed of large flat petals.

6004. '59.

SEAT or bench. Walnut wood inlaid with geometrical marquetry of coloured woods. The ſeat forming a coffer; maſſive back and ends. Italian (Florentine). About 1550. H. 2 ft. 9 in., L. 8 ft. 2 in., W. 2 ft. 5 in. Bought, 14*l.*

A large fixed ſofa or ſeat for great halls or galleries. Such furniture was covered with carpets, or had cuſhions when occaſion required the

Digitized by Google

uſe of theſe reception rooms. At other times they furniſhed ſuch places ſufficiently without requiring the cleaning or renewal of expenſive coverings.

138. '65.

SECRETARY, or Writing Bureau. Marquetry of inlaid wood, mounted in gilt metal; the falling front ornamented with a large deſign of military trophies, globes, &c. French. 18th century. H. 4 ft. 2 in., L. 4 ft., W. 2 ft. Bought, 250*l.*

It conſiſts of a ſloping deſk to open and form a writing-table, and ſtands on curved legs, with a pair of drawers below the falling lid or deſk. The ſquare or flat portion of the top is protected on its back and ends by a ſmall gallery or row of metal arches, an inch and a quarter high. The ends and the drawer fronts are covered with marquetry, each end in two ſpaces or panels of reticulated pattern, and a circular ſpace or panel with a well executed foliage deſign, in green on beech-wood ſtained yellow. The ground of the whole is purple wood (*Bois d'Amaranthe*), and the reticulated patterns are in white woods, lined into conventional diaper foliage. There are horizontal diſpoſitions, of the ſame patterns and deſigns, on the drawer fronts. The flap front is formed into one large panel by carefully deſigned boughs and leaves inlaid on purple wood. The deſign of the work is a large trophy or aſſemblage of land and ſea military implements—arms, flags, globes, &c.—in coloured woods. Half the panel above theſe conſiſts of a ſun (emblem of Louis XIV.) in orange wood, the rays formed by ingeniouſly putting grained aſh into a huge pencil of rays, all converging to the centre. The grain is ſo carefully joined and laid together that it is ſcarcely poſſible to follow the junctures with the eye; and the whole has the appearance of a ſingle piece, with grain radiating from a centre.

The branches that form the panel leave irregular corner ſpaces and a ſpace below the centre. Theſe are inlaid in parterre forms, each central form fitted by a metal *fleur-de-lys*. The ſpace under the centre is occupied by a group of cupids and a maſk, all caſt and afterwards chiſelled in gilt bronze. The edges are metal-bound throughout, and of excellent workmanſhip.

It is in the manner of Rieiſener, but known ſpecimens of the finer periods of this French manufacture are wanting in the Muſeum.

Digitized by Google

4908. '58.

SECRETARY or Writing Bureau. Marquetry of various coloured woods, inlaid with engraved ivory, with gilt mountings. German. 18th century. H. 8 ft., L. 4 ft., W. 2 ft. 2 in. Bought, 125*l.*

This is to be noticed for the ingenuity and ſkill with which the workmen of the 18th century in France and Germany maſtered the difficulties of the ſomewhat extravagant forms of furniture that then camę into faſhion. The bulging and varied ſurfaces of many fine pieces of French Louis XIV. and Louis XV. furniture, in which the ſides and fronts of knee-hole tables, ſecrétaires, and other uſeful writing-table cabinets, were made, are often elegant and effective. The faſhion ſoon went beyond the modeſt requirements of good taſte. The gentle ſwellings that preſented good opportunities for marquetry, which requires ſurfaces tolerably unbroken for its diſplay, are difficult of execution, and have to be carefully fitted on a mould, and many and ſlow alterations are needed to get them correct. The joiners and cabinet-makers began to make a diſplay of their ſkill in this accompliſhment, and in the ſtill more difficult taſk of preſerving mouldings that run along, and ſometimes diagonally acroſs, alternate bulges and hollows, where a front opens on a ſurface of this kind. The ſecretary or bureau we are now deſcribing has curves, bulges, and ſurfaces of this kind. It is extravagantly and almoſt wantonly toſſed into curves and flouriſhes of ſurface, that cannot be intelligibly deſcribed on paper. The lower portion is a cupboard; the middle an eſcritoire or writing-deſk, with ſloped flap cover. This is bulged out like the upper ſurface of a violin, and the ſides of the lower part curve inwards, while the angles are brought out into narrow flat ſurfaces curving ſharply towards the central doors and ſide panels. They roll over beſides, above and below. There is a bookcaſe above, with panelled doors, and the top finiſhes in volutes like thoſe at the angles of a Corinthian column, radiating from a centre, and in two ſtages, finiſhing with a pedeſtal or plinth for a buſt on the ſummit. Ivory marquetry ornaments the upper and lower doors, forming only ſpots here and there, with ſuſtaining garlands or ſtrings. Butterflies, muſical inſtruments, &c., are added on the ſloping central flap. The lower doors have each a central ivory medallion, with an emblematic device, and a legend round. That on the right-hand door ſhows a ſun riſing over a mountain, and has the legend "HeſperIo portV DVX hIC MICat aVreVs ortV;" that on the left a ſetting ſun, and

Digitized by Google

the words "DVX foL InVaDIt LentVs in aXe CaDIt." The capitals mark dates, and if we put them together, give us in the firſt hexameter line MDCCXVVVVVIII, or 1738, and in the pentameter line DDDCLLXXVVVIII, or 1738, the ſame date ſpecially intended to be commemorated.

42. '64.

SEDAN Chair. Black leather, ornamented with gilt metal mountings, and bearing the initials F. C. beneath an earl's coronet. Engliſh. About 1760–80. H. 5 ft. 8½ in., L. 3 ft., W. 2 ft. 9½ in. Given by Mr. John Ward.

Covered with black leather, with edge mounts of gilt metal, forming a border along the top of linen feſtoons, with acanthus moulding, &c., above. The top is ſurmounted by an earl's coronet. The ſame coronet ſurmounts a ſcutcheon below the window, on which are the initials F.C. Carved and gilt lions ſupport the bottom of the chair behind, and rich gilt and ſilk tags and taſſels are hung from the four corners. The poles are carved and gilt in the central part that lies immediately under the chair when in motion.

40. '64.

SEDAN Chair. Painted panels, ornamented and crowned with wood carvings of foliage, doves, &c.; with poles, ſtraps, and other fittings. Uſed at baptiſms of the Grand-Ducal family of Tuſcany. Italian. Early 18th century. H. 8 ft. 3½ in., L. 4 ft., W. 3 ft. 2 in. Bought, 45*l.*

A ſtate chair gaily painted; white, with a border of gilt ribbon and natural flowers placed among its folds.

The upper half is glazed in panes, the ſide doors open like thoſe of a carriage. Along the window edges, on the angles, centre horizontal line and baſe, run mouldings and borders elaborately carved and gilt. Along the edge of the top runs a pierced creſt of acanthus work carved and gilt. In the centre of each ſide are two demi figures of nymphs upholding oval paintings repreſenting the four "Laſt things," Death, Judgment, Heaven, and Hell. A crown occupies the centre, on which

Digitized by Google

are four female ſitting figures of the four cardinal virtues, Juſtice, Mercy, Fortitude, and Temperance. This is ſurmounted by doves holding an olive branch in their bills. It is lined with white ſilk brocade.

917. '69.

SHELF or bracket. Wood, carved and painted in geometric deſigns of various colours. Morocco. L. 8 ft., W. 11½ in. (Paris Exhibition, 1867.) Bought, 3*l.* 4*s.*

The top is ſurrounded by a gallery of little pierced Mooriſh cuſped arches. It reſts on three pairs of brackets, dividing a narrower ſhelf which they ſupport about half way down into three ſmall and two large pigeon holes. The painted decoration conſiſts of geometrical lines, figures, and knots carefully ruled out, and containing in the various intervening ſpaces a teſſellation of gilding, blue, green, and red colour. The whole of this work is minutely counter-changed and interwoven, giving with little effort a rich and not inharmonious effect.

5965. '59.

SIDEBOARD. Carved walnut, with cupboard and two drawers in the lower part, and a flat top ſupported by four turned ſupports reſting on them; cavaliers on horſeback in low relief carved on the panels. 17th century. H. 5 ft. 9 in., L. 4 ft. 6 in., W. 2 ft. Bought, 16*l.*

The front of this buffet conſiſts of two cupboard doors carved in relief, with drawers above. The top of the cupboard forms a dreſſer, having three arched openings ſupported by turned baluſters two inches in diameter, towards the bottom of which may be recogniſed the familiar bulging acorns, ſo common in the Engliſh work of the Stuart times. Theſe form three arches by the help of arch-ſhaped boards which meet them from the top, with key pieces in their centres; maſks are carved on thoſe of the ſmall ſide arches, and ſitting female figures on that of the centre, much as in the ſtate entrances to ſome of our old manſions conſtructed during the reign of the earlier Stuarts. The moſt intereſting parts of the work are the three panels, one at the back of the open arched portion, and one on each door panel. All three contain ſpirited

Digitized by Google

repreſentations of cavaliers wearing the grand croſs of the St. Eſprit or of the Bath, probably the latter.

Theſe generals or princes are mounted on the heavy Flemiſh horſes that figure in the equeſtrian portraits of Vandyck pictures. The dreſſes are preciſely thoſe of the time of Charles I., with half armour, flap hats and feathers, and the buff boots of the day. One of the figures is uncovered and holds a truncheon in his hand, another has a cylindrical hat with a bruſh-ſhaped feather on one ſide. The figures ſtrongly remind us of thoſe of Prince Rupert and Prince Maurice. The ſmall frame pieces beſide the back panel are carved with foliated ornament of the Engliſh character; arabeſque work rather larger in detail ornaments the ſtyle of the lower door panels. Nude boys playing are carved in relief on the drawer fronts, each of which is a repetition of the other. The piece may be conſidered as Engliſh, and it may be ſafely conjectured to have been made for ſome member of the court of Charles I.

8042. '62.

SIDEBOARD or buffet. Painted and gilt wood with marble top. In front is an allegorical painting by E. J. Poynter, repreſenting the conteſt between Wines and Beers. Modern Engliſh. Deſigned by Mr. W. Burges; made by Meſſrs. Fiſher. H. 5 ft. 6 in., L. 4 ft. 7 in., W. 17 in. Bought (International Exhibition, 1862), 40*l.*

The central cupboard or locker is framed together with ſquare pieces that form the legs below. The top or dreſſer ſurface is marble, and has a back covered with red velvet faded to tawny, ſtudded with nails; a ſhelf for ſmall cups, plates, &c., acts as a ſtep above the marble. The intereſt of this piece of furniture lies in the paintings with which it is decorated. The frame pieces are painted with conventional gothic windows and a border with animals chaſing each other. The central doors are decorated with figures. On one ſide the wines; a tall female figure with golden hair repreſenting Hock, which name may be read on her ſhield. She is leaning one knee on a caſk and remonſtrating with a burly male figure of Sir John Barleycorn, with a mace on his ſhoulder and bearing his paternal coat of three barley ſheaves all proper on his ſhield. Behind Hock are Champagne and the manly Burgundy, while Sir John is backed up by his friends, Scotch ale, a female warrior and a ſturdy male, Porter. They are all deſigned with vigour and ſpirit, and ſhow a rare effort to ſuit the decoration to the uſe of the furniture.

Digitized by Google

8439. '63.

SIDEBOARD or buffet. Carved oak, open baſe, above which is a panelled cupboard in two ſtages, the doors and panels carved with warriors, female ſaints, and groteſque figures, the angles of Gothic buttreſs and pinnacle form. On the top is a ſhelf on open arches filled in with arabeſque panel in front of later work; the iron hinges of flamboyant tracery. Flemiſh. 15th century. H. 5 ft. 3½ in., L. 4 ft. 3 in., W. 2 ft. 1 in. Bought (Soulages Coll.), 80*l.*

This piece is of a kind rarely now found complete. It dates from the 15th century, but quite at the end; as the arches are all circular and the angle buttreſſes proclaim the mixture of ſtyles ſuch as we ſee more fully in the old Biſhop's Palace at Liège, at the Exchange at Antwerp, and elſewhere amongſt the monuments of civil architecture in Belgium. The centre projects from its baſe with a narrowed front and canted ſides. Theſe are divided from the ſquare part at the back, and from the front by elegant buttreſſes of about one inch and a half projection; round, cleanly cut into ſcales with offset mouldings at the different ſtages of their height, and pinnacle tops piercing the buttreſs weatherings with which they finiſh under the ſlab that forms the top of the cupboard. The panels are cut into rounded arches and are in two tiers. Theſe contain ſingle figures of the virtues in the upper row, on the ſquare and canted ſides. In front they form two doors with large lock plates now loſt. In two ſmall arched panels, one in each door, are baſ-reliefs of St. Catherine of Alexandria and St. Barbara. The hinge ſtraps form two narrow panels of pierced tracery work with three heads in relief planted on them. They extend the whole width of each door above and below, and the panels are reduced an inch and a half by each. Below theſe upper tiers we have a tier of narrower arched panels, with reliefs of virtues and vices, as *e.g.* Fortitude, Cowardice, Exceſs, Temperance, &c. Two projecting beak-headed groteſques divide the one central door from the two narrow panels on the ſides. The buttreſs legs are joined by frame pieces cut into wide and narrow arches on the front and ſides reſpectively; they are connected by a horizontal bar below. The ſquare ſide panels are carved. The ſtep or upper ſhelf is hollow, has round arches at each end, ſtumpy pinnacle columns at the corners, and has probably had a depreſſed round arch in front. The front is now filled by a horizontal panel of cinque

Digitized by Google

SIDEBOARD OR BUFFET.

French, XVI. Century.

Digitized by Google

Digitized by Google

cento arabeſque, with the arms of De Clare on a ſhield in the middle. Theſe bearings, however, or three cheverous gules, may alſo indicate thoſe of a continental poſſeſſor.

7217. '60.

SIDEBOARD or buffet. Carved walnut wood, in three ſtages; the ſupports and angles of groteſque figures, ſatyrs, &c. A naked Amazon in the centre of the ſecond ſtage, on either ſide of which is a panel containing a trophy ſupported by Amazons. The back of the third ſtage filled in with a groteſque crouching figure, with foliage. French. About 1560. H. 7 ft., L. 4 ft., W. 1 ft. 8 in. Bought (Soulages Coll.), 50*l.*

The top ſtage forms a back panel with ſtep-ſhelf between it and the dreſſer or top of the central cupboard; this has a projecting cornice. A groteſque figure ſquatting, and with its legs ending in bold arabeſque volutes, and two cherub heads, occupy this panel. Two caryatid figures of ſlaves in high relief act as ſupports to the cornice on each ſide, and two flank groteſques ſpread the outlines of the front elevation. The front of the little ſhelf below and the mouldings of the panel are all carved in relief; the ſhelf front with groteſque figures. The cupboard or central diviſion is divided in front by a nude figure of an armed amazon into two panels, with bold carved projecting outer mouldings; theſe contain trophies in ſquare architectonic frames ſurmounted by interrupted pediments, an eagle and Ganymede forming the central figure of the pediments; theſe are ſupported by amazons in armour. Side terminal figures of Mars and of amazons balance the central figure on the angles, front and ſide. The end panels are carved and bold curved roll mouldings finiſh the cupboard portion. Below it is a convex carved moulding running the length of the front and returned on the ends. The front is in two, and opens two drawers, but this diviſion does not ſhow when the drawers cloſe. Two ſitting female groteſque figures with wings and bunches of fruit on their heads form ſolid ſupports. Carved ſquare baluſter ſupports, with a carved panel between, form the back. The whole ſtands on a ſolid plinth with moulded front and ſides.

Digitized by Google

7218. '60.

SIDEBOARD or buffet. Carved wood, in three ſtages; the ſupports and angles of groteſque figures, ſatyrs, &c. Two draped female figures in the centre of the ſecond ſtage, on either ſide of which is a panel containing an eagle. The back of the third ſtage filled in with a trophy of weapons of warfare, amidſt which is a figure of Bellona. French. About 1560. H. 7 ft. 6 in., L. 4 ft. 8 in., W. 1 ft. 10 in. Bought (Soulages Coll.), 60*l.*

This, though not much larger in main meaſurements than the laſt, is more ſquare and high ſhouldered, and looks a far more impoſing piece and fitted for a larger room. The upper part has a projecting cornice with egg and tongue, flat and receding hollow mouldings, all carved with Greek volutes, palmetto leaf, bead ſtrings, &c. delicately ſo as to preſerve the general outlines and ſurfaces. This is ſupported by draped female figures, and groteſque ſide pieces projecting below and curling inwards carry the outline from the cornice, which is narrower, to the full width of the dreſſer ſhelf below. The figures ſtand on a carved ſhelf, and the back panel is filled with a military trophy roughly carved, and an armed Bellona dancing amongſt the arms and holding a ſcimeter of the ſhape of a chopper. Two draped figures of Faith and Love on a pedeſtal or baſe divide the ſquare door panels, and ſquatting groteſques turn the angles. The panel mouldings conſiſt of a bold projecting convex carved outer member, which is concave on its inner ſides, then an inch of flat and fine ſtrings within. The narrow drawer fronts form one line of knotty carving, ſtrings of fruit, &c. Square ſolid ſupports have ſatyr fronts carved on all ſides. There are three ſatyrs in relief at the back, and two arabeſque panels between; and a baſe with ſtrings of carved mouldings.

The modeſt ſquare character of this buffet is preſerved throughout. If the carvings are examined they will be found full of the eſſentials of good deſign. The caryatid figures of the upper canopy and the virtues between the doors are correct and graceful. Maſks, foliage, conventional architectonic ornaments are uſed in profuſion over the panels and mouldings, but with a careful regard to the preſervation of the original outlines and the ſurfaces of the firſt deſign.

Digitized by Google

7219. '60.

SIDEBOARD or buffet. Carved wood, in two ſtages; the ſupport and angles of groteſque figures, ſatyrs, &c. A group of nude man, woman, and child in the centre of the upper ſtage, on either ſide of which is a panel with figures of Mars and Mercury; a band of marquetry along the upper part. French. About 1560. H. 4 ft. 7 in., L. 3 ft. 10 in., W. 1 ft. 7 in. Bought (Soulages Coll.), 50*l.*

This conſiſts of a cupboard with dreſſer top and a baſe with back panel. The carving is more artiſtic and the work finer than moſt of thoſe we are now deſcribing. The three figures in the centre are Mars, Venus, and Cupid. Mars wears a helmet, and Venus is furniſhed with a towel. The figures on the front and ſide angles are groteſques. The top ends in a mould of ſquare drops carefully cut, and there is a flat of marquetry inlay above the doors, with a marble plaque in the centre. The drawer fronts form one convex carved moulding, the principal member of the horizontal group that finiſhes the upper portion. The door panels have broad projecting mouldings, much as the laſt deſcribed. The back panels underneath project an inch and a half forwards on bold convex mouldings, and the arabeſque panels are kept well out. Carved baluſter ſupports divide and hold theſe panels. The front ſupports are groteſque female figures ſquatting acroſs the angles, with groups of fruit and leaves elaborately carved; a ſort of cloth or drapery rudely cut into folds confines the carving to the outer ſides. The baſe has three carved mouldings, conſiſting of three main members in three ſizes, with fine ſtrings.

4050. '56.

SIDEBOARD or "Dreſſoir de ſalle-à-manger." Carved oak. French. About 1580. (Brought from the neighbourhood of St. Lo, Normandy.) H. 7 ft. 9 in., L. 4 ft., W. 1 ft. 9 in. Bought 15*l.*

4051. '56.

SIDEBOARD or "Dreſſoir de ſalle-à-manger." Carved oak. French. About 1560. (Brought from the

Digitized by Google

neighbourhood of St. Lo, Normandy.) H. 7 ft. 9 in., L. 4 ft., W. 1 ft. 9 in. Bought, 30*l.*

It conſiſts of three parts, a central cupboard with dreſſer top. A drawer below; an open lower part ſupported by carved figure, legs on a ſquare baſe. The work on this piece is of very ſimilar character to that of Elizabethan furniture of the ſame period. The doors are panelled with fine mouldings. There is a bold ſcrolled ſcutcheon or cartouche in the centre. The three ſpaces that flank and divide the doors are decorated with large maſks and ſcrollwork around them. The drawer under the cupboard has a bold gadrooned front to it that gives a marked central line. The front of the plinth or baſe is ſimilarly cut. The ſupports are two ſphinxes, and the back behind them is panelled. The panels are divided by Elizabethan claſſic pilaſters, and filled up by ſcroll ſtrapwork. On the dreſſer there is a ſtep or ledge with bold carved horizontal mouldings to it. The panel at the back of this part is carved with a recumbent Diana and ſcrolled ſcutcheon work round it; beſide this panel are ſphinxes that ſupport the cornice.

8453. '63.

SIDEBOARD. Carved walnut wood, in three ſtages; decorated with columns, maſks, terminal figures, foliage, &c., and the plain ſurfaces inlaid with marquetry of mother-of-pearl, marbles, and coloured woods. French. About 1550–60. Aſcribed to Bachelier of Toulouſe. H. 7 ft. 8½ in., L. 4 ft., W. 1 ft. 8 in. Bought (Soulages Coll.), 300*l.*

This is a ſpirited and well-executed ſpecimen of a cinque-cento ſideboard. The centre is a cupboard with an architectural front, with a ſingle central panel flanked by two Corinthian columns and a niche between, on each ſide. Each ſide niche contains a figure in high relief. The central niche contains a baſ-relief repreſenting David carrying the ſword and head of Goliath. The ſide niches contain, on one ſide a female figure holding the ſword and the balance, and repreſenting Juſtice; the correſponding figure holds a column and repreſents Fortitude. The lower portion begins with a drawer front and ſides. This horizontal part is ſupported by groteſque figures of winged ſatyrs, ſquatting and ſpreading ſideways. The plinth or baſe is ſquare, and is connected by a panelled back with the upper portion. The drawer front and return ſides are indented by bold flutings that curve outwards,

Digitized by Google

and are partly filled by marble inlays. The upper portion, beſides having the top of the cupboard to form a dreſſer, has projecting from its architectonic back a low ſhelf or ſtep with panelled front. The back, which is arranged to converge to a pediment, is full of ſalient points, ſo as to give a broken outline on the top and ſides, this part being the moſt ſtriking in a piece of furniture deſigned for dining room uſe. The main portion above the low ſhelf or ſtep is a ſquare panel containing carving. It repreſents Judith carrying her burden, aſcending a flight of ſteps. Projecting forward over this is a bold ſquare corona and cornice upheld by two ſatyrs in full relief. The broken pediment above is crowned by a central buſt ſtanding on a ſcroll, and is formed by two groteſque peacocks which ſupport it on each ſide, ſuggeſting the interrupted pedimental arrangement without having recourſe to mere imitation or model work of actual architecture. On either ſide of the main ſquare panel are two half panels ſtretching out on each flank. They are of architectonic character with pilaſters, and are covered by groteſque maſks and garlands that hang from theſe ſides to the central part. The maſks and garlands form ſalient knots or maſſes. The half-panels again are flanked by carved monſters, whoſe tails curve upwards and give a floral richneſs to theſe flank terminations. Half pediments, with the broad part facing outwards, ſurmount theſe monſters, and a dragon ſitting over each of the half pediments, balances the central peacock compoſition. The Corinthian columns, cornice flats, and the flat portions of the back panelling of the bottom part are decorated with inlay of pearl and varied woods.

This piece formed part of the Soulages Collection.

4049. '56.

SIDEBOARD or Dreſſer. Carved oak. French. 16th century. (Brought from the neighbourhood of St. Lo, Normandy.) H. 8 ft. 2 in., L. 4 ft., W. 1 ft. 9 in. Bought, 15*l.*

In three ſtages: a top drawer with two ſhelves or ſteps, a central cupboard drawer below, and ſupports on a baſe with panelled back. The cupboards in the centre are double, each of the two doors opening to one; they are in all but 13½ inches high. The framing of the door panels is peculiar. Four triangular pieces, mitred together, form the door; there is a bold convex member carved with ſtrapwork, which is the noticeable moulding of theſe panels, and the breadth allows a good ſized key-hole to be pierced through. The centre is formed by a carved

Digitized by Google

cherub head, with wings in bold relief. The centre is not more than the equal in width of the moulding, which with its two ſides bears the proportion of two to one of the panel. The dreſſer or cupboard top has one broad ſtep, and above that a narrower, thus giving three ſets of ſhelves for diſplay. The whole is ſurmounted by a moulded cornice and ſhaped pedimental top. The drawers, &c. are furniſhed with neat little loop handles, made out of iron of about $\frac{1}{8}$ of an inch thick, and two inches long. They ſwing in a ſmall loop, and are flattened out and curved over like a fiſh-hook, ſhowing the convex ſide outward. Eaſily made ironwork of this kind is ſimple and light in effect; it does not interfere with any of the carved work. The flat framing-pieces of the dreſſer are adorned with 16th century groteſque maſks and figures, and the baluſter legs are worked on all their ſides with wood inlay.

6746. '59.

SIDEBOARD or Credence. Carved oak; Gothic deſign; an inciſed maſk on each of the two doors. German or Flemiſh. 15th century. H. 3 ft., L. 3 ft. 10 in., W. 1 ft. 8 in. Bought, 3*l.* 4*s.*

Though from its height and the uſes that may be made of furniture that reaches ſome way up the wall of a room, this piece is called a ſideboard or cupboard, it may be deſcribed as an example of a cheſt, ſuch as are common in old houſes, in churches, and veſtries, for the preſervation of records, &c., with the frame-pieces at the ſides prolonged into legs. There is rude flamboyant tracery on each ſide of the doors, and diamond-ſhaped piercings on their fronts; and a bar below the panels, carved with foliage.

24. '51.

SIDEBOARD, with Mirror. Carved walnut wood in the Italian ſtyle of the 16th century. Italian, modern. (A. Barbetti, Siena.) H. 12 ft. 7 in., L. 6 ft. 2 in., W. 2 ft. 7½ in. Bought (Exhibition of 1851), 400*l.*

This ſideboard is backed by a looking-glaſs on the upper and lower portions, ſo as better to ſhow off whatever is put on it. The central board is furniſhed with a drawer, the front of which with the returns at the ends and flanking off-ſets behind, forms a belt of flat fluting filled

Digitized by Google

with quills, and divides the piece into two parts. The lower part is plain, with a flat floor touching the ground. The centre board is ſupported by brackets, ſhaped like an Italian capital C, formed of ſcrolls. A lion occupies the open part, and the tail branches into delicate foliage in entire relief; the over rolls of the top and bottom have maſks, &c. on them in relief. Theſe ſupports ſtand on moulded plinths. They are backed by ſquare piers, with a panel on each outer face filled with garland-work.

The upper part conſiſts of an architectural door-frame ſupported on compoſite columns, fluted above and carved with arabeſques on their lower portions; the architrave is covered with delicate arabeſque work and animals, the coffers on its under ſide being alſo filled with carving. The architrave follows round the return ends. The flanking pilaſters and their baſes have ſunk panels occupied by candelabrum compoſitions in the ſtyle of the Venetian arabeſque panels. A band of ſimilar work runs below the columns, and this again is brought down to the table by a bold moulding eight inches in depth, the main part carved with flat ſcales, and the upper and lower fillets with plaited and foliage cuttings. Above the architrave and cornice riſes a ſculptured ſcroll pedimental compoſition, having on each ſide a boy on a lion, and an heraldic trophy in the centre.

The general decoration is much in the ſtyle of the window pediments ſculptured in marble on the façade of the Certoſa di Pavia (of which a caſt may be ſeen in the Muſeum). The glaſs frame within the doorway conſiſts of two carved mouldings, the outer ſmaller than the inner, and garlands looped into ovals, with trophies of arms, muſical inſtruments, &c. in the central part.

One of the angle ſcutcheons of the looking-glaſs frame bears two coats of arms. 1. Per pale, argent and gules, a tower ſurmounted by a ſtar of ſix points. Over all a feſſe divided dentelé, of the ſecond and firſt. 2. Or, three bars dentelés.

The delicate carvings executed by Barbetti of Siena ſhow off the grace and lightneſs of hand of the modern Italian workman to perfection. Excellent ſpecimens of his work have been ſent to the International Exhibitions of 1851, 1855, 1862, and 1867.

39. '64.

SLEDGE. To be driven by hand; carved and gilt wood. Engliſh. 17th or early 18th century. H. 3. ft., L. 3 ft. 10 in., W. 2 ft. 4 in. Bought, *5l.*

Digitized by Google

Made for ſkaters to puſh a lady before them on the ice.

It is ſhaped like a ſhoe. The back is carved and pierced in imitation of Chineſe or Indian pierced woodwork. The front is carved with garlands and a little cupid ſpreading his cloak as a ſail in the middle. The reſt of this portion is a compoſition of acanthus and other leafwork.

It ſtands on two ſkids ſhod with iron.

1150. '68.

SLEDGE. Lime wood, carved, painted, and gilt, the front repreſenting a phœnix, the body formed like a ſhell is upheld by two nude children ſupporting armorial ſhields; the driver's ſeat, which is behind, reſts on a coloſſal maſk. Swiſs. Early 18th century. L. 6 ft. 8 in., H. 3 ft. 7 in. Bought, 9*l.*

This has been made for draught over ſnow. The ſeat portion is carved into the form of a nautilus ſhell, ſupported by two cupids, all painted after nature. The cupids are connected by coarſe carved and gilt ſcrollwork to the front, which riſes up over the feet, and is ſurmounted by a phœnix in a neſt, ſurrounded by flames carved, gilt and painted.

There is a driver's ſeat behind, which is outſide the vehicle, and leaves only room for the legs each ſide the back of the ſledge, reſting on a green wood baſe, on which the whole ſtands.

It has been mounted on wooden ſkids, now wanting. The general arrangement is the ſame as that of a Ruſſian droſky. It is meant to be drawn by a horſe.

300. '67.

SPINNING Wheel. Carved walnut wood. Engliſh. Firſt half of 18th century. H. 3 ft. 5½ in., diam. of wheel, 12 in. Given by F. H. Rich, Eſq.

It ſtands on three turned feet ſcrewed into a turned flat table, which connects and holds together the ſupports of the upper part. Two of theſe feet are connected by the treadle. The rails that form the conſtruction are turned in the lathe, and parts afterwards fluted delicately with a gouge.

Digitized by Google

4475. '58.

SPINNING Wheel. Wood. Lacquered and decorated with Chineſe deſigns. French. 18th century. H. 15¼ in., L. 16 in., W. 8¼ in. Bought, 3*l.*

2. '71.

SPINNING Wheel. The ſtand and framework of turned wood, and the wheel ornamented with an impreſſed deſign. Italian (Venetian). Late 17th century. H. 4 ft. 1 in., L. of baſe 13¾ in. Bought, 8*l.*

It reſts on four turned legs containing the treadle between them; a table above connects the legs, wheel ſupport, &c. together. There are ſeveral winders, making a complicated though not confuſed piece of feminine houſehold gear.

304 to 304*d.* '66.

SPINDLES (two), reel, diſtaff, and winder. Walnut wood. Turned and carved, with boxwood collars and carved ivory ſtuds. Spaniſh. Probably early preſent century. Reel, H. 3 ft. 6 in.; Diſtaff, L. 1 ft. 6 in.; Winder, L. 2 ft. 7 in.; Spindles, L. 14 in. and 11 in. Bought, 2*l.* 14*s.* 7*d.*

This has no wheel; a wide winder of turned rails connecting two ſets of radiating ſpokes is puſhed round by the hand. It has a pretty top ornament made of little turned rails framed together like a claſſic ſhrine, with a turned ornament in the centre. All theſe portions are richly decorated with ivory knobs and collars.

2142. '55.

SPOON. Boxwood. The bowl carved on the inſide with a portrait and inſcription in German, outſide an equeſtrian figure of an Elector of Germany; the ſtem carved with Adam

Digitized by Google

and Eve embracing, and the Virgin and Child; on the end is a monkey. German. Dated 1676. L. 7¾ in. Bought (Bernal Coll.), 7*l.* 15*s.*

The mixture of ſacred and profane on this piece is ſingular enough. The bowl contains a figure of an Elector, a very ornamental perſonage, well furniſhed with hat and feathers, lace and other ſplendour. The head is ridiculouſly exaggerated as compared with the body. This is probably meant to imitate the diſproportioned reflection of a poliſhed convex ſurface. The inſcription in the bowl runs as follows:—

DAS BLVT JESU CHRIST GOTTES SOHN MACHGET VNS REIN VON AL SINDN.

The blood of Jeſus Chriſt cleanſes us from all ſin.

It is a pathen löffel or chriſtening ſpoon, and has been given by the godfather at a baptiſm.

2343. '55.

SPOON. Maplewood. The ſtem covered with ſmall figures of the twelve Apoſtles; on the bowl is the ſacred monogram. German. 17th century. L. 5¾ in. Bought (Bernal Coll.), 1*l.*

The ſtem is divided into ſquare maſſes, each containing in groups four of the twelve apoſtles, with little architectural mouldings to ſeparate them. It is a baptiſmal ſpoon. The work is vigorous and comes from the ſchool of carvers of ſmall figure ſubjects of Nurnburg or Augſburg.

4724. '59.

STAFF, of Bamboo cane. Engraved with four alternating rows of medallions, with groteſques between, filled with ſubjects from the Apocalypſe and from the Goſpels; at the bottom, a ſhield of arms and the following ſignature,—"Antonius Spanus Tropienſis incidebat." Italian (Calabrian).

Digitized by Google

16th century. L. 4 ft. 9½ in. Bought (Muſeum of the Collegio Romano).

Each of the eight ſubjects engraved on this ſtaff is contained in a circular medallion, and ſupported in the interſtices by groteſque ſquatting figures, foliage, ſcrolls and branches. Each medallion meaſures but 1⅛ inch, and is ſurrounded by a border containing a Latin legend deſcriptive of the ſubject. The little compoſitions are ſpirited in deſign, and deſcribe the life and acts of the Redeemer and the myſtic viſions of the Apocalypſe. The groteſque figures and ornamental work are in the Venetian manner. The work is done with the etching needle, and for fineneſs of execution it would bear compariſon with the work of the Dutch engravers of the 16th and 17th centuries.

The arms are two coats quarterly, 1 and 4 a croſs charged with five creſcents, 2 and 3 party per feſs; in chief an eagle diſplayed, in baſe a bull's head couped. Antonius Spanus was a Neapolitan artiſt, born in the 16th century, who entered the ſervice of Philip II. of Spain in 1595, and died at Madrid in 1615.

4725. '59.

STAFF, of Bamboo cane. Engraved with the ſeven joys of the Bleſſed Virgin; borders of foliated ſcrollwork between the ſubjects. Italian. 16th century (?). L. 4 ft. 2 in. Bought (Muſeum of the Collegio Romano).

Seven engravings, finely executed, deſigned in the ſtyle of the Roman ſchool, repreſent the ſeven joys of the Bleſſed Virgin Mary, with a legend, "Septem Gaudia B. V. Mariæ." Theſe are—1, the Annunciation; 2, the Adoration of the Shepherds; 3, the Adoration of the Magi; 4, the Reſurrection; 5, the Aſcenſion; 6, the Deſcent of the Holy Spirit; 7, the Aſſumption. The compoſitions twine round the ſtick, and are executed with the etching needle. Bands of delicate ſcrollwork ſet off the ſubjects. There is no ſignature viſible. There are no indications of its ever having been mounted in metal top or bottom. It appears to have been prepared for a crozier or abbot's ſtaff, but not completed.

4723. '59.

STAFF, of Bamboo cane. Engraved with 59 ſubjects, ſcriptural and eccleſiaſtical, each with a Latin legend; the interſpaces decorated with cherubs' heads. Italian. 16th

Digitized by Google

century. L. 5 ft. 3½ in. Bought (Muſeum of the Collegio Romano).

The ſubjects are 59, but a 60th cartouche is added to contain heraldry or a ſignature, never added. The ſurrounding work is leſs fine in execution and deſign than on thoſe laſt deſcribed. The ſubjects are deſcribed in Latin legends: 1. "Creavit Dominus cœlum et terram." 2. "Faciamus hominem ad imaginem et ſimilitudinem noſtram," &c. The firſt ſeries repreſent the typical events of the Old Teſtament hiſtory down to the Flood, and the repeopling of the earth, with the renewal of the Promiſe. To theſe ſucceed a ſeries repreſenting ſcenes in the life of the Redeemer, till the work reaches the top. Gold or enamel rings have covered the joints of the cane, but theſe are gone. It has been uſed probably as a paſtoral ſtaff.

7855. '61.

STAND. Wood. Carved and gilt; maſſive tripod form. Italian. 17th century. H. 3 ft., W. 2 ft. 6 in. Bought.

It forms one of a pair. The carving is bold and cleanly cut. It is intended to ſhow off the gilding by contraſts of ſurface, and by alternating matted with burniſhed gold.

They have ſerved for ſtands for lights or vaſes, and probably were of Venetian production.

7855*a*. '61.

STAND. Wood. Carved and gilt; maſſive tripod form. Italian. 17th century. H. 3 ft., W. 2 ft. 6 in. Bought.

779 '65.

STAND for a fire-pan or "braſero." Ebony, octagonal baluſter frame, with cut braſs mounts. Portugueſe. 17th century. H. 1 ft. 2 in., diam. 1 ft. 9 in. Bought, 4*l*.

Digitized by Google

This ſtand has held a large pan of braſs, lifted by two maſſive braſs rings, ſuch as are uſed in the Levant generally, and in ſouthern countries where the cold weather laſts too ſhort a time to require the permanent uſe of hearths and chimnies.

7895. '62.

STOOL. Carved wood. White and gold, the ſeat covered with ſilk. French. 18th century. H. 1 ft. 5 in., W. 1 ft. 9 in. Bought, 3*l.* 4*s.*

'70. 8.

ABLE, of metal, in imitation of bronze. The table is ſupported by a terminal pillar, againſt which is a figure of "Victory" ſtanding on a globe, on which is inlaid in ſilver a creſcent moon. The figure of "Victory" has a trophy in her right hand, and above, on the pillar of the table, is a terminal head. The original, in bronze, was found at Pompeii in 1864, in a houſe cloſe to the Temple of Venus; it is preſerved in the Muſeo Borbonico. Antique Roman. H. 2 ft. 10 in., W. at baſe, 1 ft. 1 in. Bought (M. Caſtellani), 40*l.*

The leg and foot of the table of which this is a reproduction are antique. This part conſiſts of a vaſe ſtanding on the head of a terminal figure of a bearded man of Etruſcan character. The terminal poſt is quite plain below the neck; two ſquare pieces, an inch every way, project where the arms would be. The foot of the table is an oblong platform with baſe mouldings ſtanding on four claw feet. This part is 13 in. by 10¾ in. The terminal ſupport is at one end of it. In front riſes a figure of the winged Victory holding a tropæum in her right hand, and raiſing the left over her head. The trophy conſiſts of a cuiraſs, plain, in the ſtyle of thoſe on the Trajan column, mounted on a croſs of rough timber, with knots marked on it. The arm pieces ſupport a ſword and a ſmall ſhield.

Digitized by Google

The Victory is balanced on a ball, and the ball mounted on a circular pedeſtal which unites the figure to the oblong platform, on the corners of which ſtar-ſhaped flowers have been worked by damaſcening. The top of the ſupport ſpreads into four croſs pieces of metal intended to hold a wooden or a marble ſlab.

It is of Greco-Roman workmanſhip. The Etruſcan character of the head and the reſemblance between this type of head and that of the heads of the pedimental figures of the Æginetan ſeries in the Britiſh Muſeum, will help to ſhow how long the traces of Greek authorſhip or tradition could be recogniſed in Etruria, and how much they affected the ſumptuary arts that ſet off the houſes and chambers of the patricians of the Roman empire.

652. '69.

TABLE. Walnut wood, inlaid with flowers and foliage in mother-of-pearl. Cochin Chineſe. H. 2 ft. $3\frac{1}{2}$ in., L. 2 ft. $6\frac{1}{8}$ in., W. 1 ft. $4\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 24*l.*

A table in all reſpects fitted for modern European uſe. The height is that of our ordinary tables.

The top is of walnut wood framed into a flat panel, and inlaid with mother-of-pearl of various opaleſque tints. The frame, into which the legs are ſet, bulges out at the depth of an inch to the ſame outline as that of the top. This portion is inlaid alſo, ſo are the upper portions of the legs. The inlaid parts are flat. Four ſquare legs are joined on in continuation of theſe parts, and have mouldings of an architectural character for the reſt of their length.

The table has poſſibly been made to an European order.

'68. 99.

TABLE. Copper ſilvered and oxydiſed; covered with foliage in repouſſé work, and bearing the monogram of King Charles II. The original, of ſilver, is the property of Her Majeſty the Queen, and forms part of the Royal collection of plate at Windſor Caſtle. Engliſh. Date about 1670. H.

Digitized by Google

2 ft. 9 in. Top, 3 ft. 6 in. by 2 ft. 4 in. Electrotype caſt by Meſſrs. Franchi and Son.

The centre and the borders of the original table are in ſeparate plates of repouſſé work. The ornament is compoſed of tulips, ſuch as were common in the ſilver plate decoration of the day, with rolling acanthus ſcrolls branching from them till they meet the correſponding pair which touch them in the centres of the ſides. A royal crown and the monogram ℭC intertwined form the central ornament of the table.

The legs are ſingle twiſt baluſters, as in the ſtair ramps of the day, with bulbous feet, and each pair joined by braces ſhaped with curves and angles, and united to the oppoſite pair by a ſtraight flat piece, on the centre of which is a boſs of repouſſé work. The metal has been laid over wood.

'68. 122.

TABLE. In the centre of the top is the conteſt of Apollo and Pan in low relief; at each corner an earl's coronet and a monogram; ſcroll legs and pendent front ſimilarly decorated; a crown of foliage at the interſection of the ſtrengthening bars. The original, ſilver beaten and chaſed, is the property of the Counteſs De La Warr, Knole Park. Engliſh. 17th century. L. 3 ft. 5 in., W. 2 ft. 10 in. H. 2 ft. 7 in. Electrotype. Bought of Meſſrs. Franchi and Son.

The top is compoſed of ſeveral plates, each ſeparately beat up and mounted on the wooden ſlab that forms the table top. On the central plate, which forms a large medallion, is the conteſt of Apollo and Pan. The latter is playing his pipes under a tree, with gods liſtening in the background. Apollo holds his lyre under his arm, and awaits the judgment of the liſteners. The deſign is correct in general outline, but not of a high order.

The corner plates contain the ſame monogram as that on No. 69. '63. The legs are S-ſhaped. The two reverſed curves, however, meet with an angle, not with a ſweeping curve.

The legs are ſupported on claw feet with balls under the claws, and each pair connected by curved braces, which again are connected together by a ſtraight piece with a circle in the centre.

Digitized by Google

'68. 100.

TABLE. Copper ſilvered and oxydiſed; the upper ſurface chaſed, with the arms of King William III. in the centre. The original, of ſilver, is the property of Her Majeſty the Queen, and forms part of the Royal collection of plate at Windſor Caſtle. Engliſh or Dutch. Date about 1700. H. 2 ft. 7 in. Top, 4 ft. by 2 ft. 4½ in. Meſſrs. Franchi and Son.

The table, of which the Muſeum contains this caſt, is of beaten work in the fineſt French or Dutch-French manner of the period.

The frame is ornamented by four bands of flower wreaths in high relief, one on each ſide. In the centre of each are the roſe, thiſtle, ſhamrock, and fleur-de-lys. The ſupports are female terminal figures going down into acanthus leaves, and with ſimilar work in place of the two arms. They are connected below by four pieces curving like the feet that ſupported the central leg of round loo tables in the laſt century. They are maſſive in appearance, being mounted on wood and carefully joined. The centre, where theſe four braces meet, forms a ſquare plinth or baſe, ſurmounted by a pine well beaten up with clean and pointed edges and angles wherever they occur in the modelling.

The top is flat, and ornamented by chaſing only; it is divided into one central and ſix other panels; the ends into two, and the ſides into three. The central panel contains a chaſed and engraved trophy of arms; and the others:—thoſe on the corners, contain each one of the emblematic flowers, roſe, thiſtle, &c.; and the middle ſide panels, figures of dogs or cupids.

It is poſſibly from the deſigns of Daniel Marot, who was much employed in Holland at the court of William III., and may have executed the table in Holland, or ſent his deſigns to this country.

'69. 63.

TABLE. Ebony with ſilver mounts, conſiſting of ſcrolls in relief, and a monogram ſurmounted by a coronet. The original, ſilver beaten and chaſed, is the property of the Counteſs de la Warr, Knole Park. Engliſh. 17th century.

Digitized by Google

L. 3 ft. 4 in., W. 2 ft. 3 in., H. 2 ft. 5¼ in. Electrotype. Bought of Messrs. Franchi and Son, 32*l.*

The mounts on the four corners consist of tulips and acanthus leaves. The central plate contains a monogram composed of the letters CMF in Roman capitals, doubled and surmounted by an earl's coronet. The legs are turned in the lathe and ornamented with rings of beaten silver. They are connected at the ends by curved braces ornamented with edges and a row of borders of beaten silver. These braces are joined by a straight piece swelling into a circular centre ornamented with a rosette of beaten silver.

4620. '58.

TABLE with drawers. Wood inlaid. Supported by four spiral columns, the top of marquetry of coloured woods in geometrical patterns, bone and ebony mosaic borders, and at the corners four stars. English. About 1700. H. 2 ft. 7 in., L. 3 ft., W. 2 ft. 7 in. Bought, 11*l.* 11*s.*

The top is of marquetry, not inlaid in the Italian way, but formed of slices or sections of laurel, arbutus, and other rare native woods, showing the concentric circles of the grain. The centre is a panel with a border of ebony and ivory; circles with large ebony and ivory stars fill this panel, and stars are placed on the four corners of the table; the legs are connected by a stout framing. Rosewood, box, walnut and holly are also employed in the inlaying. Probably a piece of Tunbridge work of the last century, before mahogany had been introduced into the manufacture of furniture by Chippendale and other contemporary makers.

632. '68.

TABLE, Card. Rosewood inlaid with other coloured woods in classic groups and borders. English (?). 18th century. H. 2 ft. 6⅜ in., top square, 2 ft. 7 in. when open. Bought, 23*l.* 10*s.*

Inlaid with a central medallion of classic figures, and a border of classic foliage. Marquetry of coloured woods during the reign of William

Digitized by Google

and Mary, and of Anne, is generally deſigned in bold arabeſque foliage, with birds in coloured woods more or leſs helped out by burning and engraving ſo as to give gradation of hue and varieties to the ſame light wood. The general uſe of ſuch furniture came to us from Holland; but the character of the deſign of theſe tables belong rather to the north of Italy and Savoy. The Nice workman continues to produce pictorial groups of inlaid work in furniture. Whether, therefore, the work here ſhown has been made in England we will not undertake to decide.

633. '68.

TABLE, Card. Roſewood inlaid with other coloured woods. in claſſic groups and borders. Engliſh (?). 18th century. H. 2 ft. 6¾ in., top ſquare, 2 ft. 7 in. when open. Bought, 23*l.* 10*s.*

635. '70.

TABLE, dreſſing. Satin wood, with bow-ſhaped front containing a drawer, reſting on ſlender legs connected by curved braces ſupporting a box; above, a neſt of five drawers, with pedeſtal cupboards connected by a ſhield-ſhaped ſwing toilet glaſs; painted with garlands of flowers and griſaille medallions. Engliſh. Late 18th century. Bought, 200*l.*

The table is painted with garlands of natural flowers on the ſlab, the edges, the front and ſides of the drawers, round the glaſs, and in ſpiral bands down the legs. The drawers have ſilver handles. On the ſmall panels left at the corners of the little upper drawers are painted cameo gems with heads of claſſic poets.

Chiaroſcuro paintings are painted on the cupboards that flank the glaſs, in the manner of Cipriani, who painted furniture of this deſcription made by Lock, Chippendale, Heppelwhite, and others who worked under the Adams. The door fronts form panels, and contain on one ſide Comedy, dancing, and led by Cupid, who bears a torch. On the other, Tragedy, Medea with a dagger and one of her dead children at her feet. The glaſs has wreaths of painted work above it centering in a round medallion painted with a little girl playing with a ſparrow, and under the glaſs is a dove. The legs are turned and decorated with inlaid ivory rings. They are connected by four curved braces riſing

Digitized by Google

and meeting in an oval panel, on which is ſupported a toilet box, painted like the reſt of the table with flowers and wreaths in natural colours.

349. '71.

TABLE. Painted wood, ſemi-oval, the top decorated with a fan-ſhaped ornament in the centre, medallions with female figures and an urn, and a broad band of feſtooned flowers; the ſide alſo painted with garlands and gilt; the four legs fluted and gilt. Engliſh. About 1800. L. 3 ft. 9¾ in., W. 20¾ in., H. 2 ft. 8 in. Bought, 78*l.* 15*s.*

This table and the next are pairs, and form either a circle when placed together or two conſole wall tables.

The top is painted pink, with a centre repreſenting a radiating drapery or awning, green. There is a border round the table of warm grey ultramarine aſh colour, now worn to a purple hue with time. On it is a feſtoon of roſes, polyanthuſes, and other flowers carefully ſtudied from nature and well executed, partly reſtored. This border has painted edge decorations, and the edge of the table is ornamented with a guilloche of white on grey, and the frame below has ſimilar colours, garlands and medallions white, and black and white on grey; the lower and upper edges of this part are bordered with carved work, gilt. The four legs are fluted and carved in the ſtyle of the Adam Brothers.

On the pink top are two medallions, painted in the manner of Angelica Kauffmann, and probably by her, containing ſhepherdeſſes in white, with lambs and flowers, and a landſcape background, all coloured after nature.

Between theſe two there is a cameo medallion, white on grey.

349*a*. '71.

TABLE. Painted wood, ſemi-oval, the top decorated with a fan-ſhaped ornament in the centre, medallions with female figures and an urn, and a broad band of feſtooned flowers; the ſide alſo painted with garlands and gilt; the four legs fluted and gilt. Engliſh. About 1800. L. 3 ft. 9¾ in., W. 20¾ in., H. 2 ft. 8 in. Bought, 78*l.* 15*s.*

Digitized by Google

125. '65.

TABLE Top. Octagonal, wood, inlaid in concentric circular pattern with ſegmentary diviſions filled with bunches of flowers, *intarſiatura* work in the Florentine ſtyle. Modern Engliſh. (C. Carrick, Canterbury.) Diam. 19⅜ in. Bought, 31*l.* 10*s.*

2455. '55.

TABLE. In japanned papier-mâché. Engliſh, modern. H. 2 ft. 4½ in., diam. 2 ft. 2 in. Bought, 10*l.*

75. '66.

TABLE. Polygonal, of oak carved with ſcroll ornament and medallion. The three legs fluted and carved. Flemiſh. 17th century. H. 2 ft. 1½ in., diam. 2 ft. 9 in. Bought, 6*l.*

A polygonal table on three legs made to turn up and put away. The centre is rudely carved with a figure of Charity in low relief. The legs are ingeniouſly managed. Two are framed together, and the third folds flat back into this frame. From the underſide of the ſlab a ſmall piece of wood with an eye falls into a mortice hole in the third leg, and is kept in place by a peg. The hinges are wooden pins turning in holes made to correſpond. No iron hinges are required. Similar round tables were made in this country in the laſt century with four legs, two of which, framed together, turn on a pin which is faſtened to the under ſide of the table and fold flat together with the other pair, the frame pieces being cut away ſo as to admit of their fitting.

7221. '60.

TABLE. Carved walnut wood; ſupported on circular pillar legs, decorated with wreaths of foliage; the croſs rail richly carved. French or Italian. About 1550. H. 2 ft. 11 in., L. 4 ft. 1 in., W. 2 ft. 6 in. Bought (Soulages Coll.), 25*l.*

Digitized by Google

TABLE. *La Vau or French, middle of XVI. Century.*

Digitized by Google

Digitized by Google

An oblong table with two drawers under the ſlab. They are carved with arabeſques in high relief, with branches formed into the heads of angels between. To theſe drawers there are ring handles of old beaten iron, quiet and ſimple in character. A bold carved moulding finiſhes this front. The legs are round, with vine foliage carved round them, and caps and collars like architectural columns. In lightneſs, however, and general ſimplicity they retain their character of furniture ſupports. Pendent ornaments drop from the angles. The legs are in two couples near the centres of each end. They ſtand on a baſe which runs under both, croſſes over to the other two, and ſuſtains under the middle of the table three turned baluſters with arches over them. The baſe or plinth ſlants down in front; and this ſlope is carved, and forms a rich line correſponding to the drawer fronts. The leg parts reſt on ſphinxes, the heads of which turn upwards. The general deſign reminds us of the work of Bachelier of Toulouſe, Ducerceau, and others who made the Italian deſigns that were ſo well known and ſo boldly executed in France.

7216. '60.

TABLE. Carved cheſtnut wood; a conſole table; the ſupports are griffins, coupled together with open ſtrap-work ornaments. French. About 1560. H. 2 ft. 9 in., L. 4 ft. 7 in., W. 2 ft. 4½ in. Bought (Soulages Coll.), 40*l.*

Theſe tables are ſupported by an arcade of three arches down the centre, and the groteſque animals ſtand at right angles to them on each end. The baſe is ſimilarly ſhaped, carved, and forms a ſort of continuous plinth to the ſupports.

This and the table next deſcribed, as well as No. 7221. '60, belong to the claſs of furniture ſuch as cabinets, dreſſers, dining-room preſſes, &c., ſpecially deſigned by the architects of the day. The griffins, ſphinxes, and other mythological animals that ſupport this ſeem more or leſs to connect them with architectural façades or chimney-pieces.

7215. '60.

TABLE. Carved cheſtnut wood; a conſole table; the ſupports formed of two ſphinxes, &c., with acanthus ſcroll ornament. French. About 1560. H. 2 ft. 7 in., L. 4 ft. 3 in., W. 2 ft. 2 in. Bought (Soulages Coll.), 40*l.*

Digitized by Google

2415. '56.

TABLE. Ebony, inlaid with marquetry of various coloured woods, on twiſted ſtem. French. 18th century. H. 2 ft. 8½ in., diam. 19½ in. Bought, 5*l.*

6497. '56.

TABLE. Carved and gilt wood; a conſole table, decorated with feſtoons of flowers and ſcrollwork. French. 18th century. H. 2 ft. 11 in., L. 3 ft. 11 in., W. 1 ft. 5½ in. Bought, 16*l.*

40. '64.

TABLE. Carved and gilt wood, with ornament of vaſe and garlands; a conſole table (without the ſlab). French. 18th century. H. 2 ft. 7¼ in., W. 2 ft. 9¼ in. Bought, 50*l.*

The deſign conſiſts of feſtoons hanging from the ſide brackets that are intended as ſupports or legs, and meeting in the middle. It is, as wood conſtruction, ſomething of a contradiction or *tour de force*, but is, as carving, exceedingly light. The carving is powerfully executed with ſharp tools in lime wood. It may be taken as a ſpecimen of the finer work which marked the return to a better feeling in furniture during the days of Louis XVI.

8460. '63.

TABLE. Carved and painted wood, with marble ſlab. A conſole table. French. About 1750. H. 3 ft. 6 in., L. 7 ft. 6 in., W. 2 ft. 10 in. Bought, 50*l.*

In the rococo or Pompadour manner. We can hardly call it a ſtyle from the utter abnegation of definite form or recogniſable principle in its deſign. The folds and curves of ſhells may, perhaps, be taken as the neareſt types in nature to the broken and diſconnected curvings

Digitized by Google

and whirligigs of this broken and unprincipled character of deſign. It ſerved, however, to ſet off and give lightneſs and flaſh to gilding, and a certain impoſing ſplendour to the drawing-rooms of the day. It was beſt ſeen at night, and under the light of ſcones and wax candles. A ſpecimen may be ſtudied in No. 41. '64, the next deſcribed.

41. '64.

TABLE. Carved and gilt wood, ſhell ornament; a conſole table (without the ſlab). French. About 1760. H. 2 ft. 7¼ in., W. 2 ft. 9¾ in. Bought, 20*l.*

7667. '61.

TABLE, with drawers. Walnut wood. Inlaid with floriated ornament in light coloured wood; carved legs; a low braſs railing on the top. French. 18th century. H. 2 ft. 6 in., L. 2 ft. 6½ in., W. 2 ft. 8 in. Bought, 9*l.* 10*s.*

2715. '56.

TABLE. Carved lime wood ready for gilding; a conſole table; ſtyle, Louis XVI. French, modern (Sauvrezy, Paris). H. 2 ft. 8 in., L. 3 ft. 8 in., W. 1 ft. 6 in. Bought (Paris Exhibition, 1855), 20*l.*

This is an imitation, and in pear, of the ſtyle of work of which we have an example in 40. '64. It is leſs light and elegant, as may be ſeen by comparing the greater thickneſs and the want of play in the leaf petals and other carved members. But it is good work as compared with any that our modern manufacturers would turn out of the hands of Engliſh workmen to-day. Splendid examples of ſoft wood carving by our workmen of the ſchool of Gibbons may be ſeen in the fragments of architectural carvings in deal, reſcued from houſes now deſtroyed in and about the ſite of the propoſed law courts, ſome of which are to be ſeen in the Muſeum. At preſent, however, this is an art little practiſed, our good wood carving being in hard wood, executed and brought to a final ſurface with labour, and very ſlowly.

Digitized by Google

8027. '62.

TABLE. Ebony. The top bordered with a broad band of blue and gold champlevé enamel. Modern French. (Meſſrs. Barbedienne.) H. 2 ft. 9 in., L. 4 ft. 11¼ in., W. 2 ft. 11 in. Bought (International Exhibition, 1862), 120*l.*

The border round the ſides of the table is blue enamel, and the decorations gilt bronze arabeſques with cartouches and ſtrapwork of champlevé work, that is, the metal is cut away leaving edges only, and filled with plates of grey poliſhed agate.

The ſupport is a ſeries of arches on legs, with raiſed quills down their ſides, and has two croſs ſupports on the ends in the ſame general diſpoſition as thoſe of No. 7216. '60 and others.

1599. '71.

TABLE. Wood, painted with colours and gilt; the top octagonal, reſting on peacocks' necks, the plinth tripod. Indian (Caſhmere). H. 2 ft. 7½ in., diam. 2 ft. 8 in. Bought (Annual International Exhibition, 1871), 12*l.* 10*s.*

The table reſts on a ſingle ſupport with tripod feet like our old turned tea tables of the laſt century, and has been made after ſuch a pattern. The whole is elaborately painted with ſhawl deſigns.

1604. '71.

TABLE. Wood, painted with colours and gilt, the top rectangular, the front and ſides of turned lattice work, with carved and gilt characters. One half of a table only. Indian (Caſhmere). H. 13½ in., L. 2 ft. 2¾ in., W. 13¼ in. Bought (Annual International Exhibition, 1871), 10*l.*

The top has a raiſed rim. The ſupports are turned bars framed together in ſquares of about four inches each way. It is of a height for oriental uſe, *i.e.*, for perſons ſitting on the ground. The decorations are of ſhawl patterns, applied to the different ſurfaces of the rails, top, &c. in deſigns of ſuitable ſizes.

Digitized by Google

102. '69.

TABLE. Walnut wood. Inlaid with marquetry of lime-wood in ſcroll work and medallions, containing figures of the cardinal virtues and Pagan deities. Italian. 16th century. H. 2 ft. 9½ in., diam. from angles 4 ft. 7 ¾ in. Bought, 90*l.*

The conſtruction is maſſive. There are eight legs, and theſe are framed into ſolid woodwork under the top, and held together below by a ſquare rail three inches by two. In the frame work of the top there are four drawers, the fronts of which, with the frame pieces in the intervals, form eight panels of rich arabeſque inlay; foliage with animals amongſt it. The legs have brackets on their outer ſides further to ſupport the top. They form additional thickneſs to the legs rolling over like a thick leaf at the top, and dying down to nothing at the point where they are framed together by the bottom rail; the brackets are decorated with inlaid work. The top of the table is decorated with inlay of marquetry, helped out by bold line engraving.

This decoraton is laid out with great effect. A border of bold arabeſque work, three inches broad, runs round the rim, and the edge or thickneſs is inlaid with ſtrapwork. Inſide are drawn in four finely deſigned panels, four of the Dii majores, the greater members of the claſſic hierarchy of gods: Jupiter ſeated on a throne with a zodiac round him, the ſigns of which are repreſented on the circular belt with great ſpirit; Neptune, the lord of the ſea, drawn by marine monſters; Apollo in his chariot; Venus riſing from the ſea, drawn by dolphins. There are four intervening compoſitions repreſenting the four cardinal virtues: Juſtice, blindfold and holding the faſces, emblems of impartial judgment and authoritative deciſion; Temperance holds a cup; Prudence has a mirror and a ſnake.

To complete the compoſition there are four finely drawn groups of female figures in repoſe, after the arrangement and in imitation of, the day and night of Michael Angelo on the Medici tombs at Florence. The ſcutcheons into which the large groups are brought are ſupported by figures of boys, with garlands, ſtrap work, maſks, &c. The centre is occupied by four ſhields, ſupported by as many boys. For a ſtudy of varied compoſitions of Italian renaiſſance decorative deſign few of the objects of the collection can be brought into compariſon with this table.

If we look at the elaborate decorative works of Philibert de l'Orme, and other French artiſts who went to Italy to perfect themſelves in Italian deſign, as applicable to the requirements of architecture and furniture, we ſhall look in vain for ſuch maſterly drawing as we ſee here, evidently that of a ready and rapid hand.

Digitized by Google

236. '69.

TABLE. A pair of folding leaves, of walnut wood, on treſtles of wood, and ornamented with guilloche and ſtellated patterns in ivory. Italian. Early 16th century. W. when open 3 ft. ¼ in., L. 5 ft. ½ in., H. 2 ft. 7½ in. Bought, 44*l.*

The table is of Certoſino inlaid work in a ſeries of wide and narrow borders. It is a ſlab in two leaves hinged down the middle, and faſtened to a pair of treſtles, like thoſe that ſupport modern dinner trays, held by a chain from ſeparating too widely. By tightening the chain, which is hooked by any link deſired to a pin in the top frame, the height can be regulated. The top of the table is inlaid with a great feeling for propriety, in patterns compoſed of diamonds and ſquare dies of ivory. Theſe are arranged in ſtars or flowers down the middle of each plank. They form larger ſpots, ſet in ſmaller work ſo as to contraſt the breadth of the evenly diſtributed work with theſe ſalient points. The centre again is formed into a ſort of panel by fine lines of holly, box, or other white wood. The edges are alſo inlaid. Everything in the effectiveneſs of mere geometrical inlay on this ſmall ſcale depends on the different contraſts thus preſented, and on the proportion between large ſingle ornaments and maſſes of ſmall ornament collected into flat ſpaces to give relief and repoſe. The monotony of the latter is both rich and broad when thus aſſociated, and the ſtars or patterns are effectively ſet off. The leaves can be removed, as was not uncommonly done at great entertainments in the middle ages and 16th century, when dinner or ſupper was ended and the gueſts were invited to take part in the dances and pageants that followed.

5925. '59.

TABLE. Walnut wood. With foliated ornament of white ſtucco in imitation of ivory. Italian. About 1560. H. 2 ft. 8 in., L. 3 ft. 10 in., W. 1 ft. 10¾ in. Bought, 8*l.*

The ſhape is oblong; the legs are turned, with collars, caps, and baſes, to repreſent plain columns. Croſs pieces top and bottom, the latter cloſe to the ground, frame the whole together. The top is one plank, and has an inlaid border of arabeſque work with a centre. The arabeſque work is of white compoſition, inlaid in imitation of ivory. The

Digitized by Google

rails of the frame work, and the circumference of the turned legs, are cut out in ſimilar ſtyle and alſo filled in with the ſame white compoſition. It has ſtood well, though in ſome parts the material has ſhrunk and fallen away. It has probably been a kind of putty or mixture of plaſter, wax, and oil, ſo as to have a certain amount of toughneſs and ſome ſort of affinity with the wood work, to which plaſter merely made up with water would not attach itſelf. As it is, cutting which is comparatively rude is effective when ſo filled, and it can be executed with far leſs labour and ſkill than would be required for cutting ivory or white wood and fitting it with the requiſite accuracy into the ſpaces ſunk to receive them.

5926. '59.

TABLE. Walnut wood. With foliated ornament of white ſtucco in imitation of ivory. Italian or French. About 1560. H. 2 ft. 8 in., L. 3 ft. 10 in., W. 1 ft. 10¾ in. Bought, 8*l.*

A duplicate of the laſt.

7214. '60.

TABLE. Carved walnut wood; a library table with deſk; the upper part enriched with ſcroll foliage; the four legs, each formed by two large ſtatuettes of ſtanding cupids. Italian. About, 1570. H. 3 ft., L. 4 ft. 4 in., W. 2 ft. 9 in. Bought, (Soulages Coll.), 60*l.*

The front is carved. The boy ſupports in two pairs, one to each end of the front and back, are well deſigned. A bar connects theſe ſupports below, both with the back and with each other. This bar is gadrooned and reſts on claw feet.

The top of the table is furniſhed with a raiſed ſloping writing deſk, which opens with a flap lid. Inſide are ſix receptacles for papers, the fronts pulling out. They are ornamented with carved maſks.

6008. '59.

TABLE. Wood. Carved and gilt. With marble ſlab. A conſole table, decorated with feſtooned flowers, ſcroll work, &c. Italian (Genoeſe). About 1700. H. 3 ft. 3 in., L. 4 ft. 3 in., W. 1 ft. 8 in. Bought, 16*l.*

Digitized by Google

6812. '60.

TABLE. Mahogany; a lady's work table, ſquare, fitted with drawers encloſed by a door; marquetry of coloured woods forming views of buildings; the front panel inlaid with a view of the entrance hall and ſtaircaſe of a large public building; bordered on the top with ebony and mother-of-pearl. Italian. About 1760. H. 2 ft. 9 in., L. 1 ft. 9 in., W. 1 ft. 5 in. Bought, 50*l.*

This is a ſpecimen of pictorial marquetry or wood inlaying. The figures of architectural ſtructure are correctly repreſented as to perſpective, but are not probably meant to repreſent, even roughly, any definite ſcene. Probably Genoeſe work.

6813. '60.

TABLE. Mahogany; a conſole table, ſemicircular; fitted with drawers encloſed by three doors; marquetry of coloured woods, the three panels in front, with views of buildings and figures; on the top, an arcade, temple, and river ſcene; bordered with ebony and mother-of-pearl. Italian. About 1760. H. 2 ft. 10 in., L. 3 ft. 3 in., W. 1 ft. 8 in. Bought, 50*l.*

Of work ſimilar to that of No. 6812. '60. It has alſo an architectural ſcene repreſented with water, boats, &c. The forked battlements remind us of thoſe of the old Porta della Vacca in Genoa, a lofty gateway battlemented in this forked faſhion, over which hung formerly portions of the old chain that defended the port of Piſa by cloſing the traffic up the Arno, and had been taken in the war between the two republics. Probably Genoeſe work.

2726. '56.

TABLE. Marquetry of tinted woods, &c., oblong, inlaid with arabeſque ornament in the ſtyle of the cinque cento. Italian (modern). H. 2 ft. 6½ in., L. 4 ft. 6 in., W. 2 ft. 11 in. Bought (Paris Exhibition, 1855), 89*l.* 12*s.*

Of ebony and light coloured wood. The top is laid out in ſquares of ebony, with edges with box and walnut in fine lines, the ſquares

Digitized by Google

ſet diagonally and interſecting at the angles. In the central ſquare is a ſitting Minerva, with attributes, and in the half ſquares or triangular panels round it are ſitting figures of the ſciences, all in coloured marquetry. The intervening bands filled with arabeſques and figures. The frame of the table, the ſides of the octagonal legs, are ſimilarly decorated. The top is edged with chiſelled gilt metal. The legs are connected by a broad flat brace laid in diamond and half-diamond ſhaped panels that interſect at the points. The ſtiles inlaid with marquetry in arabeſque deſigns, and the ſhapes they encloſe filled with carved and pierced ebony.

52. '52.

TABLE. Black and gold lacquered work. A lady's work table, with interior fittings and carved ivory implements. Japaneſe, modern. H. 2 ft. 4 in., L. 2 ft., W. 1 ft. 4½ in. Bought, 12*l.*

916. '69.

TABLE (fourteen ſides). Wood, carved and painted in geometric deſigns. Morocco. H. 19½ in., diam. 2 ft. (Paris Exhibition, 1867.) Bought, 2*l.*

Round the top is a gallery of little Mooriſh arches in pierced wood. The ſide ſupports form ſimilar arches, and are connected by triangular bracing pieces at the back, glued to the angle poſts and the top. The ornament is edged with thin black lines and painted with the primary colours and gilding in the uſual Mooriſh manner.

778. '65.

TABLE. Teak wood, inlaid with marquetry of ebony and ivory in pattern of interſecting circles; on ſpirally turned legs. Portugueſe. Probably manufactured at Goa. Firſt half of 17th century. H. 2 ft. 7 in., L. 3 ft., W. 2 ft. Bought, 14*l.*

The borders of this table and the broad bands binding the edges are of roſewood. The ſurface is covered with circles interlaced, and

Digitized by Google

having a ſtar in the middle, all in roſewood. To the ſtar there is an ivory eye. The legs are bold 3-inch turned poſts, with ſhallow twiſts twining round them. Double ſets of bars, ſimilarly ornamented, meet in a turned knot in the middle and connect the legs. Reticulated inlaid work of circles, ſtars, &c. decorates theſe portions, and the drawers are furniſhed with handles and mounts of pierced latten or braſs work, apparently ſtamped out of thin ſheets of metal, about $\frac{1}{16}$th or $\frac{1}{20}$th of an inch thick.

Teak is a hard cloſe-grained wood, ſuitable to inlaying It is the material of which moſt of the Indo-Portugueſe furniture has been made. It is very durable, and is conſidered as preſervative againſt inſects.

780. '65.

TABLE. Teak wood, inlaid with roſewood in floriated arabeſque pattern. Portugueſe. Early 17th century. H. 2 ft. 4 in., L. 3 ft. 5 in., W. 2 ft. 5 in. Bought, 3*l.*

The legs are four ſolid poſts, 1½ inches ſquare. They are framed together with double ſets of croſs bars, and ſtand on feet made of flat pieces ſhaped out. There are lines down theſe portions looking like inlay, but really theſe are merely veneers of mahogany and roſewood laid on, not let into ſpaces dug out. The top is a ſlab of teak wood with an inlaid centre and border of ſcroll foliage of roſewood, and a flat border of the ſame. This is framed round the teak with mitred angles. The legs are dovetailed through the top. The deſign and workmanſhip correſpond to that of the other Portugueſe work of this date. (See Cabinet No. 782. '65 and 782*a*. '65.)

306. '66.

TABLE. Mahogany, ornamented with gilt metal maſks and feſtoons, the top formed of Sicilian alabaſter; preſented by Ferdinand VII. of Spain to the Marques de Altamira. Spaniſh (?). Latter part of 18th century. H. 2 ft. 10 in., L. 3 ft. 9½ in., W. 2 ft. 4½ in. Bought, 16*l.* 16*s.* 8*d.*

As this table bears a Spaniſh hiſtory, it may have been made in Spain. It is certain that the Bourbon princes introduced French workmen, and adopted French patterns and methods. The decoration is

Digitized by Google

mainly confined to the metal mounts, which are in the manner of Gouthières and other artists who worked during the latter part of the reign of Louis XV., and whose finer and more delicate and correct productions belong to the close of the last century during the reign of Louis XVI., whose queen, Marie Antoinette, both set the fashion and herself extensively adopted it, of this light furniture and the more classical forms that were adopted after the discoveries at Herculaneum and Pompeii.

5785. '59.

TARSIA, or inlaid wood work. A female figure seated under a canopy. Italian. (Florentine?) 14th century. H. 2 ft. 9 in., W. 1 ft. 10 in. Bought, 4*l.*

An example of pictorial inlay such as has been seldom practised in wood work, and well worth the study of modern artists. It is a panel inlaid on the flat and may have been part of church stall work, or of the panelling of a council hall. The composition represents a seated female figure. She holds a globe in one hand and a sword in the other and stands for Justice or Fortitude, two of the cardinal virtues. It is not the figure of a saint, having no glory round the head, such as was universally given in some form or other till the age of Michael Angelo. The figures of Justice commonly hold a pair of scales; this, therefore, is perhaps Fortitude, variously represented armed with the club of Hercules, or breaking Sampson's pillar, or armed simply as indicating power, as in this case. The figure is seated on a square throne or seat with a round stuffed footstool; the hair is plainly dressed, the waist short and without bodice; the dress tied in with a narrow twisted scarf; the skirt is long and a cloak or mantle falls over and round the knees in ample folds. The floor is in alternate squares laid in perspective, the woods being lime and walnut. The arch covering the niche in which the figure sits, is an Italian Gothic arch of Sienneſe character, the cusps cut up into finer cusps and having squares on their main points. The background is rosewood, and the dress, face, &c., as it were painted by the dexterous use of the different directions of the grain of the pinewood of which the figure is made. The grain is so managed and counterposed as to give flowing natural lines that follow the sinuosities of the design as the strokes might do of an artist's brush, feeling the form as he paints in his colours. The real means used are very simple, and the boldness and dignity of the treatment seem to reach the utmost perfection of pictorial

Digitized by Google

design in such methods. Another piece will be seen to be of the same kind of work and as skilfully executed, though of an inferior design.

7399. '60.

TARSIA, or inlaid wood work, representing the interior of a press, containing ecclesiastical utensils. Italian. 15th century. H. 2 ft. 9 in., W. 1 ft. 10 in. Bought, 1*l.* 12*s.*

The subject of this slab shows that it has been intended for the panelling of an oratory. The utensils are: a cushion to be used as, or placed on, a book desk, in perspective. Besides this there is the wooden framework of a lectern for the priest to read the gospel at the mass. The cupboard or recess in which the composition is made to be shows also a shelf and a box for small linen, napkins, &c., for service at the altar. There is also a "navicula" near it, a metal receptacle with two lids for holding incense for use during the mass; and a thurible hanging. All the chains, including that which draws up the lid to enable the incense to be put in, are rendered with painstaking fidelity. A cross in a panel, for devotional use, an umbrella for spreading during the removal of the Host from the tabernacle or to take to the sick, complete the series of utensils. Walnut, chestnut, lime, pear, and oak are the woods employed in the work. All these are helped out as to colour and variety by occasional burning, which gives hot brown shades of any intensity and free from the liability to fade with time.

37. '52.

TEA Caddy. Japanned papier-mâché. White ground, with coloured foliage decoration, in imitation of oriental work. English, modern. H. 5¾ in., L. 9 in., W. 8¾ in. Manufactured and given by Messrs. Jennens and Bettridge.

2147. '55.

TOILET Comb. Boxwood, carved and perforated. French. About 1500–20. 6½ in. by 4½ in. Bought (Bernal Coll.), 2*l.* 5*s.*

Double, the teeth are finer on one side. The wood is pierced in geometrical tracery, and so delicately and sharply that only the careful

Digitized by Google

hand of a lady could be expected to use it without damage. The raised edges which divide the central part into little panels, are neatly notched. On these may be read, on either side of a little central panel containing a heart pierced by an arrow, the letters **vive celle que j'ayme**--Life and happiness to her I love. The work is so like that of Italian artificers that we must suppose it was made to the order of some French gallant by an Italian workman.

4229. '57.

TOILET Comb. Boxwood, pierced with geometrical tracery, studded with silver and enriched with marquetry of bone and coloured woods. Italian (Venetian). About 1500. $6\frac{5}{8}$ in by $9\frac{1}{2}$ in. Bought, 8*l.*

An enormous implement, and containing teeth so open and coarse on one side that we must conclude that it was intended for one of those beautiful heads covered by waved and tangled hair of great strength, such as Paris Bordone loved to paint. The teeth on the other side are fine. They have evidently been used, and down to comparatively recent times. The work of the decoration is geometrical piercing like the last named, and the borders inlaid with coloured bone in diamond dies laid side to side, and the pairs reversed. The centre has a sort of Moorish or Arab geometrical panel, and is inlaid in the same colours with work in the manner known as Certosino work.

232. '54.

TRAY. Lacquered or japanned papier-mâché, with pearl inlay and ornamented in gold. English, modern. (Jennens and Bettridge.) 25 in. by 19 in. Bought, 4*l.* 10*s.*

An imitation of Chinese lac work, with an effort to adapt to it the designs of mediæval decoration. There may be reasons why such regular foliated ornament should be out of place in lac work. The Chinese and, still more successfully, the Japanese have designed all their decorations of this kind with a feeling for balance of decorative design and colour on their flat spaces, that is just indeed, and in good proportion, but utterly contrary to any mechanical or architectural balancing, repetition, and exactitude. Chinese decoration therefore

Digitized by Google

gives us the idea of poverty and dryneſs when it is not laid on with this eaſy ſenſe of freedom and is not, in ſhort, *felt* rather than done by rule.

132. '65

TRAY. Papier mâché, chocolate ground with pattern of vine leaves and grapes in gold and mother-of-pearl, with ſockets for decanters. Deſigned by R. Redgrave, R.A. (Summerly Art Manufactures, 1847.) Modern Engliſh. L. 28 in., W. 14½ in. Bought, 3*l.* 4*s.*

With little figures introduced among the decoration.

144. '69.

TRAY, Marriage. Wood, painted in tempera on both ſides by Dello Delli; on one ſide is the Triumph of Love, on the other a ſhield of arms encircled by a feſtoon of fruits. Italian. 16th century. Diam. 2 ft. 4⅝ in. Bought, 30*l.*

A marriage tray, with Florentine gilt mouldings forming an octagonal panel. The ſubject of the painting, which is the "Triumph of Love," makes it evident that it has been a bridal preſent.

The painting is equal to the work of Dello Delli, who painted trays for marriage preſents in great number; and there is a beauty and ſweetneſs about ſome of the female faces that reminds us of Angelico, and give us no reaſon to doubt the authenticity of this attribution. The compoſition repreſents the "Car of Love," with a lover bound as a captive, while an old lover or a ſage, a bearded man, is bound and carried captive on another of its ſides. On the right of the car is the triumph of love over age, and the abſolute ſovereignty of beauty is expreſſed by the ſubjection of old men. The miſtreſs of Alexander is riding on the philoſopher Ariſtotle, who is clothed in ſcarlet and ermine, and on all fours on the ground, with a bit in his mouth, the lady having full command of the bridle rein. On the left of the car youths are courting maidens. In the background is a ſea and ſea port, with veſſels coaſting along. On one ſide of the port are a ſeries of roofed bowers or ſheds opening on to the ſea, and containing benches and tables like the booths of our ſuburban tea-gardens. The beauty of the ladies' heads is great, and ſtyle of the painting that of fine early quattrocento (15th century) Florentine art. The colouring is harmonious, but bright and pure. It

Digitized by Google

is executed in tempera, which has been varniſhed with fine colourleſs maſtic. The edges are framed in a ſimple moulding richly gilt in the Florentine manner over a red ground.

VERNIS MARTIN. For a deſcription of ſpecimens of this decoration, ſee Appendix.

123. '64.

ARDROBE. Carved oak; the panels ornamented in low relief with foliage, quivers, and torches; the top arched and ornamented with maſks crowned with feathers. French. Early 18th century. H. 8 ft. 8 in., L. 4 ft. 9 in., W. 1 ft. 11 in. Bought, 50*l.*

This is a wardrobe or hanging cloſet, the doors made of large panels which are encloſed by mouldings broken at the ends and corners into thoſe capricious ſhell-like curls and ſcales ſo popular in the days of Louis XV. of France. The doors open the whole height from the floor. Each door contains two panels, and the mouldings are found by ſinking out of the ſolid, leaving the central panel the ſame ſurface as the ſides or rails and the ſtiles. One moulding, however, on the ſide-pieces riſes above the general thickneſs of the wood, and marks the line of each panel. The central carved work, which is freely deſigned after nature, and delicately executed, is partly in relief and partly counterſunk —an effective variety. This method ſerves both to break the monotony of ſuch large plain ſurfaces and to bring into unity the component parts of the panel, ſo that each door forms to the eye and in artiſtic effect, as well as phyſically, one whole.

On careful examination of this and other ſimilar ſpecimens, it will be ſeen that where the broad carved central rail fits into the ſhaped curvings of the upper and lower panels, the wood partly overlaps, and is therefore *laid on* the upper and lower wood, where the carvings riſe above the thickneſs of thoſe portions. This is to ſave the waſte of planing away ſome half-inch of the entire ſurface of a large plank for the ſake of one ſmall portion where the requirement of thickneſs is greater. But it is ſo carefully and neatly executed, that it conveys the deſired impreſſion of the more coſtly proceſs. The wood has been thoroughly

Digitized by Google

ſeaſoned to allow of ſuch exact workmanſhip, and under all changes of temperature, ſuch as furniture of that date muſt have undergone, there is no appearance of ſhrinking anywhere.

The following is a ruder ſpecimen of the ſame kind of wardrobe, made on the ſame general lines.

5052. '57.

WARDROBE or Cupboard. Carved oak. The Marriage Cupboard of a Norman peaſant woman. French, modern, from St. Lo, in Normandy. H. 7 ft., L. 5 ft. 5 in., W. 1 ft. 9 in. Bought, 4*l.* 8*s.* 10*d.*

This, like the laſt, is a mere upright panelled cupboard, with two wide doors opening its whole width, and ſuitable for hanging dreſſes. Floral ornaments, after nature, about the curves, and flouriſhes at the angles, tops, or turning-points of the panel mouldings, are partly ſunk and partly raiſed. It may be preſumed that its ſize and comprehenſive interior ſpace give ſuch a piece of furniture a value to the farmhouſe or cottage for which its general claim to gaunt magnificence would ſeem to make it unſuitable.

1071. '69.

WOODWORK, Fragment of window ſcreen. Frame fitted together, inlaid with ivory and ornamented with an inſcription. Arab. 16th century. 18⅝ in. by 7⅛ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This ſcreen is compoſed of a trellis of very minute reticulations of little bars of turned wood. The open ſpaces are not above one-eighth of an inch ſquare, and the rods cut out of ſtuff a little larger. Theſe rods or bars are ſquare where they interſect.

The inſcription is on a larger ſcale. The letters form central maſſes, into which the reticulated rods fit. They are none of them round, but the letters that ſhould be round are made polygonal by mitreing ſhort lengths together.

The legend is tranſlated by Dr. Rieu as follows:—

"Verily God and his angels bleſs the prophet."

Digitized by Google

1072. '69.

WOODWORK, fragment of window ſcreen. Frame, fitted together and inlaid with ivory. Arab. 16th century. 12½ in by 9 in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

This fragment of ſcreen and the next are of pieces of walnut wood, five-eighths of an inch in diameter, turned and inlaid. Hexagonal blocks are left at intervals where the turned pieces are fitted together. Oppoſite each face of the hexagon is a triangle. The faces of theſe portions are inlaid in ſmall triangles of ivory and ebony, like the Bombay work.

1073. '69.

WOODWORK, fragment of window ſcreen. Frame, fitted together and inlaid with ivory. Arab. 16th century. 19½ in. by 12½ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.).

1074. '69.

WOODWORK, fragment of a window ſcreen. Frame, fitted and inlaid with ivory. Arab. 16th century. 18½ in. by 10¼ in. (Paris Exhibition, 1867.) Bought (Meymar Coll.)

The portions of this fragment into which the turned rails fit are diamond ſhaped, and the trellis forms alternately hexagon and diamond-ſhaped diviſions; and between theſe diviſions ſmaller diamond-ſhaped pieces with connecting rails fill the intervals and maintain the equal diſtribution of ſolid and open ſpace. The larger ſurfaces are inlaid with geometrical pieces in Bombay work, including the tin dies found in that work. Boſſes turned and compoſed of eight inlaid or compoſed pieces, alternate with boſſes of plain walnut wood on the centres of the diamond-ſhaped portions.

Digitized by Google

1470. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis, in three panels, each of which has a repreſentation of a vaſe. From Cairo. Arab. End of 17th century. H. 3 ft. 10½ in., W. 4 ft. 9½ in. Bought, 1*l.*

One of a ſeries of fragments of ſimilar work, but which have certain varieties; ſome being more ſimple than others.

Nos. 1469. '71, 1472. '71, 1474. '71, are compoſed of pieces round or oval, flat-fronted, about an inch on the longer axis, with fine turned pieces between. They exclude the light, but not abſolutely, and give free paſſage to the air.

Others of theſe fragments are trelliſes with open intervals of three to four inches between the rails.

1471. '71.

WOODWORK, part of a window ſcreen. Painted frame, made up of rails turned in the lathe and fitted together to form a trellis, incorporating two tree-like ornaments. From Cairo. Arab. End of 17th century. H. 1 ft. 7 in., W. 16⅜ in. Bought, 5*s.*

1472. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 1 ft. 5 in., W. 6¾ in. Bought, 2*s.*

1473. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 1 ft. 9½ in., W. 1 ft. 6¼ in. Bought, 4*s.*

Digitized by Google

1474. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. Incorporating a portion of an Arabic inſcription. From Old Cairo. Arab. End of 17th century. H. 2 ft. 4⅜ in., W. 17 in. Bought, 7*s.* 6*d.*

1475. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 4 in., W. 10 in. Bought, 3*s.*

1476. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 13½ in., W. 10½ in. Bought, 2*s.*

1477. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 12¼ in., W. 12 in. Bought, 2*s.*

1478. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 18¾ in., W. 15⅝ in. Bought, 3*s.*

Digitized by Google

1479. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to ſorm a trellis. From Cairo. Arab. End of 17th century. H. 11 in., W. 9 in. Bought, 2*s*.

1480. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 18½ in., W. 12¾ in. Bought, 3*s*.

1481. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 6⅜ in., W. 2 ft. 2½ in. Bought, 5*s*.

In this ſcreen the trellis is in ſquares, the turned rails are framed into round boſſes two inches in diameter, and ſmaller turned rails croſs the ſquares diagonally, producing a proportion in ſcale of parts between the boſſes and the rails of the ſquare and diagonal trelliſing. The light can enter only by ſmall points, and will always be tinted by the reflected colours of the woodwork.

1482. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. 18th century. H. 19¼ in., W. 7¾ in. Bought, 3*s*.

Digitized by Google

1483. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 3 ft., W. 22¾ in. Bought, 5*s*.

1484. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 1 ft. 4 in., W. 10½ in. Bought, 2*s*.

1485. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 9½ in., W. 8¼ in. Bought, 1*s*.

1486. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 8 in., W. 7¾ in. Bought, 1*s*.

1487. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 10 in., W. 10 in. Bought, 1*s*.

Digitized by Google

1488. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 2 in., W. 17¾ in. Bought, 5*s*.

1489. '71.

WOODWORK, part of a window ſcreen. Frame, tranſverſe bars, forming twelve openings. From Cairo. Arab. End of 17th century. H. 22 in., W. 19½ in. Bought, 4*s*.

1490. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 6½ in., W. 1 ft. 2 in. Bought, 4*s*.

1491. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 2 ft. 6½ in., W. 14½ in. Bought, 4*s*.

1492. '71.

WOODWORK, part of a window ſcreen. Frame, made up of rails turned in the lathe and fitted together to form a trellis. From Cairo. Arab. End of 17th century. H. 21½ in., W. 21⅜ in. Bought, 5*s*.

Digitized by Google

1467. '71.

WOODWORK, part of a window ſcreen. Painted wood, with perforation of joined pieces. From Cairo. Arab. 18th century. H. 3 ft. 1½ in., W. 2 ft. 8½ in. Bought, 1*l.*

1468. '71.

WOODWORK, part of a window ſcreen. Framed, with perforation of joined pieces. From Cairo. Arab. 18th century. H. 2 ft. 11¼ in., W. 1 ft. 8⅝ in. Bought, 9*s.*

1469. '71.

WOODWORK, part of a window ſcreen. Framed, with perforation of joined pieces. From Cairo. Arab. 18th century. H. 2 ft. 11¼ in., W. 1 ft. 8½ in. Bought, 9*s.*

1465. '71.

WOODWORK; a front carved and perforated in floral and geometrical deſign, gilt. From Cairo. Arab. 18th century. H. 1 ft. 9¼ in., W. 1 ft. 7 in. Bought, 8*s.*

This has formed the front or door of a receſs or ſmall cupboard; it is cut effectively though roughly, and has been prepared with a thick bed for gilding in the Italian manner.

1466. '71.

WOODWORK, a window ſcreen. Framed, with perforation of joined pieces, in two principal panels with ſmaller ones opening on hinges. From Cairo. Arab. 19th century. H. 4 ft. 10½ in., W. 4 ft. 3¾ in. Bought, 2*l.*

Digitized by Google

1453. '71.

WOODWORK, a ſhop front. The front of a chemiſt's and barber's ſhop. Carved and painted wood, ſhowing arched door with a window on either ſide, above which is a perforated ſcreen and rows of ſmall baluſtrades. Egyptian-Arab. 19th century. H. 9 ft. 11 in., W. 10 ft. 1 in. Bought, *6l.*

A ſpecimen of ordinary Cairene domeſtic woodwork. The centre is a ſquare door; there are two window openings with cuſped Arab arches beſide it, and a little gallery of pigeon-hole arches along the top and below the windows. Above theſe is a narrow ventilating opening divided by a row of turned upright rails, and round the whole a wide band of plain wood, with a moulding half an inch wide cut into a rope pattern planted on each edge. The work is coloured green, the framing pieces, mouldings, &c., ſome red and ſome yellow for gilding.

1454. '71.

WOODWORK; a door. Carved and painted wood, fitted in pieces forming a geometrical pattern. From Cairo. Arab. Early 18th century. H. 4 ft. 10 in., W. 2 ft. 1½ in. Bought, *15s.*

The work on theſe doors is of the character of the work in Panels, Arab, No. 1456. '71, and following numbers.

1455. '71.

WOODWORK; a door. Carved and painted wood, fitted in pieces forming a geometrical pattern. From Cairo. Arab. Early 18th century. H. 4 ft. 9¾ in., W. 2 ft. 2¼ in. Bought, *15s.*

8129 to 8224. '63.

WOODWORK. Ninety-ſix pieces of Gothic architectural decoration, chiefly of oak, conſiſting of panels, friezes, pilaſters, &c. Engliſh, Flemiſh, &c. 15th and 16th centuries.

Digitized by Google

Average dimenſions 20 in. by 12 in. Transferred to the South Kenſington Muſeum from the Office of Works.

The pieces worth attention among theſe fragments are chiefly panels or portions of panels, ſhowing the various changes which that kind of wall decoration has gone through in the north of Europe, where the faſhions in this reſpect during the 15th and early 16th centuries were ſimilar, though there are ſtill certain national diſtinctions to be obſerved in details. Theſe have been noticed under Panels numbered between 8129–8224.

120. '65.

WOODWORK, a boſs. Carved wood, from a former palace of the Biſhops of Exeter. Engliſh. 15th century. H. 19½ in., diam. 19½ in. Bought, 1*l.* 13*s.* 4*d.*

This and the following five boſſes are curling branches and leafwork, and ſo maſſive that we ſhould ſuppoſe them to have formed the points of junction of a vaulted roof, and to have been painted in imitation of ſtone. Their ſize and weight are exceſſive for the junctions of panelling.

123. '65.

WOODWORK, a boſs. Carved wood, from a former palace of the Biſhops of Exeter. Engliſh. 15th century. H. 19½ in., diam. 19½ in. Bought, 1*l.* 13*s.* 4*d.*

119. '65.

WOODWORK, a boſs. Carved wood, from a former palace of the Biſhops of Exeter. Engliſh. 15th century. H. 19½ in., diam. 19½ in. Bought, 1*l.* 13*s.* 4*d.*

121. '65.

WOODWORK, a boſs. Carved wood, from a former palace of the Biſhops of Exeter. Engliſh. 15th century. H. 19½ in., diam. 19½ in. Bought, 1*l.* 13*s.* 4*d.*

Digitized by Google

124. '65.

WOODWORK, a boſs (one half only). Carved wood, from a former palace of the Biſhops of Exeter. Engliſh. 15th century. H. 19⅛ in., diam. 11½ in. Bought, 1*l.* 13*s.* 4*d.*

122. '65.

WOODWORK, a boſs. Carved wood, from a former palace of the biſhops of Exeter. Engliſh. 15th century. H. 19½ in., diam. 19⅛ in. Bought, 1*l.* 13*s.* 4*d.*

118. '65.

WOODWORK, a ſcreen. Oak, carved, the lower part in Gothic tracery panels, the upper in open work tracery; removed from a former palace of the Biſhops of Exeter. Engliſh. 15th century. H. 7 ft. 10 in., W. 6 ft. 11 in. Bought, 25*l.*

6790. '60.

WOODWORK, a Cuſping. Piece of carved oak, Gothic deſign, ſurmounted by a pomegranate. Engliſh. 15th century. From the Star Chamber, Weſtminſter. 8¾ in. by 1 ft. 9 in. Given by Miſs Bulley.

71. '64.

WOODWORK, a bracket. Carved oak, foliage and flower ornament; originally portion of the ſtalls in the chapel of Eton College. Engliſh. 18th century. H. 2 ft. 8 in., W. 2 ft. Bought, 2*l.* 12*s.* 6*d.*

Theſe ſeries of brackets, of which this is a ſingle example, are in double ſets of curves, with acanthus leaves on the faces and cut ſcroll

Digitized by Google

work on other portions. They ſupported a continuous corona or canopy that formed the covering of the ſtalls of the chapel.

72. '64.

WOODWORK, a bracket. Carved oak, foliage and flower ornament, originally portion of the ſtalls in the chapel of Eton College. Engliſh. 18th century. H. 2 ft. 8 in., W. 2 ft. Bought, 2*l.* 12*s.* 6*d.*

67. '64.

WOODWORK, a column in carved oak. Fluted ſhaft with Corinthian capital and baſe. From the chapel of Eton College. Engliſh. 17th century. H. 11 ft. 9 in., W. of baſe 1 ft. 9 in. Bought, 6*l.* 6*s.*

The oak ſhaft of the column is made up of ſpars glued together. No ſplit or open joints are viſible after a century and a-half of all varieties of temperature. The wood has been varniſhed.

68. 64.

WOODWORK, a column in carved oak. Fluted ſhaft with Corinthian capital and baſe. From the chapel of Eton College. Engliſh. 18th century. H. 11 ft. 9 in. W. of baſe 1 ft. 9 in. Bought, 6*l.* 6*s.*

Companion to No. 67. '64.

69. '64.

WOODWORK, a pilaſter. In carved oak; fluted ſhaft, Corinthian capital and baſe; from the chapel of Eton College. Engliſh. 18th century. H. 11 ft. 9 in., W. 1 ft. 9 in. Bought, 3*l.* 18*s.* 9*d.*

Digitized by Google

70. '64.

WOODWORK, a pilaſter. In carved oak; fluted ſhaft, Corinthian capital and baſe; from the chapel of Eton College. Engliſh. 18th century. H. 11 ft. 9 in., W. 1 ft. 9 in. Bought, 3*l.* 18*s.* 9*d.*

846. '68.

WOODWORK, a door and frame with architrave ſupported by fluted columns; from a houſe (No. 18, Carey Street) in Lincoln's Inn. Yellow deal. Engliſh. Early 18th century. H. 13 ft. 3 in., W. 9 ft. 1 in. Given by the Board of Works.

The architrave riſes with a curve on each ſide to form the pedeſtal of a pot of flowers carved in high relief, from which a graceful wreath deſcends each ſide, filling the pedimental panel. The carving is in the manner of Gibbon, as ſeen in the work over the communion table of the church of St. James, Weſtminſter and elſewhere. A circular pedimental top is ſupported on carved brackets, as are the portions of interrupted cornice that cover the projections ſupported by the pilaſters. The larger mouldings of the pediment and door frame are delicately cut with acanthus foliations. The work is perfect throughout and very exact. No ſlips or errors in the uſe of the chiſel on this ſoft material are viſible. The delicate curved ſurfaces of the mouldings are preſerved intact through all the carving. A woodcut of this doorway is given in the Frontiſpiece.

5909. '56.

WOODWORK, a chimney piece front. Carved lime wood, in the centre compartment the fable of the Fox and the Stork; ſcroll work at ſides. Engliſh. 18th century. (Attributed to the father of Sir Humphry Davy.) H. 1 ft. 2½ in., L. 6 ft. Bought, 3*l.* 3*s.*

Digitized by Google

A ſpecimen of the carving in ſoft wood, for which excellent workmen were found in England for the three firſt quarters of the laſt century. The upper part is an architectural entablature. The cornice mouldings are covered with delicate ſurface carving, and the lower member is a ſmall pierced battlement in the manner of Chippendale. Æſop's fable of the Stork and the Fox is the ſubject of the centre panel; the ſtork is returning the trick of the fox, by giving him nothing but a long necked vaſe, out of which ſhe is eating, while the fox is reduced to licking the lip of the jar for his ſhare. Little panels filled with ſuch ſubjects, or with Apollo, the Muſes, and ſimilar claſſical compoſitions continued to the end of the century to form the centres of chimney-piece ornament in London houſes.

85. '64.

WOODWORK, a chimney piece. Carved and painted wood, the columns Corinthian, backed by marble pilaſters, the architrave ornamented with a frieze of infant ſatyrs among vine branches. Engliſh. 18th century. H. 5 ft. 9 in., W. 7 ft. 2 in. Bought, 30*l.*

328. '67.

WOODWORK, a mantelpiece of deal. Carved, with ſunken panel in centre, and pediment broken for reception of a buſt; from a houſe in Carey Street, Lincoln's Inn Fields. Engliſh. Early 18th century. H. 10 ft. 3 in., W. 5 ft. 8 in. Given by the Board of Works.

The ſhelf is moulded like the corona of an architectural frieze. A Vandyke frame with projecting corners and garlands hanging therefrom, frames in the marble jambs of the fireplace. The carving of the mouldings is an egg alternating with ſcallop ſhells and carved roſettes. The upper frame alſo has projecting corners top and bottom, and garlands on the ſides. The larger ſurfaces of all the mouldings of this and of the lower ornamental portion are delicately carved with light acanthus foliations.

Digitized by Google

191. '69.

WOODWORK, part of a ſcreen. Pinewood; ſix complete, and four three-quarter Corinthian columns, with pedeſtals and entablatures. Engliſh. 18th century. H. 12 ft. 1½ in., W. 12 ft. 2½ in. Bought, 18*l.*

This portion of ſcreen conſiſts of two round arches ſtanding on groups of four columns. The ſoffit of the arches is divided into a double ſet of coffers with roſettes; the mouldings of the coffers and the roſettes are richly carved and the ground coloured blue. The mouldings of the architraves, caps and baſes, are elaborately carved without regard to the preſervation of the horizontal lines and curved ſurfaces, ſo that theſe members are cut up by the work put upon them.

They formed part of a dividing architectural ſcreen in Fife Houſe, on the Thames, lately removed for the works of the Embankment, formerly the property of the Earls of Fife. The work dates from the third quarter of the laſt century.

4239. '56.

WOODWORK. A door. Oak, with architrave, pediment, &c., inlaid with arabeſque ornament in marquetry of various woods. Flemiſh. (Brought from the Hotel de Ville, Antwerp.) Dated 1580. H. 9 ft. 6 in., W. 4 ft. 7 in. Bought, 25*l.*

The decoration repreſents an architectural perſpective, with obeliſks, porticoes, churches and ſteeples. The inlay columns are made to repreſent marble by the mottled grain of the wood uſed, and the ſame device gives variety to the cornices, &c. repreſented in the landſcape.

On a panel in the pediment are the letters—

CHRISTVS : OG.
DORSIENT AL.

37. '65.

WOODWORK, a bracket. Carved and gilt wood, pattern of ſcroll work and foliage, with a ſhell ornament at top. French? 18th century. H. 3 ft. 5 in., W. 18 in. Bought, 20*l.*

Digitized by Google

28. '44.

WOODWORK. Model. A ſpecimen of parquetage for flooring. French, modern. (Marcellin, Paris.) 13½ in. by 12 in. Bought (French Exhibition, 1844), 16*s.* 1*d.*

This and the following ſix pieces are models only of floor-inlaying, and could not be applied to uſe or made in large quantities on a ſcale ſo fine and minute as that of the execution of theſe examples.

They are geometrical deſigns delicately outlined in ebony, mahogany, and other dark coloured woods, and filled in with teak, Indian walnut, and other woods, the grain being uſed to give ſheen and effectiveneſs to the arrangement.

29. '44.

WOODWORK. Model. A ſpecimen of parquetage for flooring. French, modern. (Marcellin, Paris.) 14½ in. by 12¼ in. Bought (French Exhibition, 1844), 16*s.* 1*d.*

30. '44.

WOODWORK. Model. A ſpecimen of parquetage for flooring. French, modern. (Marcellin, Paris.) 12⅞ in. by 11¼ in. Bought (French Exhibition, 1844), 16*s.* 1*d.*

31. '44.

WOODWORK. Model. A ſpecimen of parquetage for flooring. French, modern. (Marcellin, Paris.) Square, W. 12 in. Bought (French Exhibition, 1844), 16*s.*

32. '44.

WOODWORK. Model. A ſpecimen of parquetage for flooring. French, modern. (Marcellin, Paris.) Square, W. 18 in. Bought (French Exhibition, 1844), 16*s.* 1*d.*

Digitized by Google

27. '51.

WOODWORK. Model. A ſpecimen of parquetage for flooring. French, modern. (Marcellin, Paris.) Square, W. 11⅞ in. Bought (Exhibition of 1851), 1*l.* 1*s.* 9*d.*

26. '51.

WOODWORK. Model. A ſpecimen of parquetage for flooring. French, modern. (Marcellin, Paris.) Square, W. 14¾ in. Bought (Exhibition of 1851), 1*l.* 1*s.* 9*d.*

2714. '56.

WOODWORK. A pilaſter. Lime wood, carved with arabeſque ornament in relief; ſtyle of Louis XIV. French, modern (by Cruchet, Paris). H. 12 ft. 7 in., W. 2 ft. 2 in. Bought (Paris Exhibition, 1855), 120*l.*

2714*a*. '56.

WOODWORK. A pilaſter. Lime wood, carved with arabeſque ornament in relief; ſtyle of Louis XIV. French, modern (by Cruchet, Paris). H. 12 ft. 7 in., W. 2 ft. 2 in. Bought (Paris Exhibition, 1855), 120*l.*

1056. '44.

WOODWORK. Frieze. Carved wood. Arabeſque ornament. French, modern. (Lianard, Paris.) H. 7½ in., L. 2 ft. 2 in. Bought, 8*l.*

Digitized by Google

5388. '57.

WOODWORK. Part of the ramp of a ſtaircaſe, carved in walnut wood. Scroll work, terminating in a figure of a kneeling faun. German or Italian. 17th century. H. 3 ft. 6 in., L. 4 ft. 7 in. Bought, 12*l.*

Cut with bold curves and ſcrolls, of which the ſurfaces, though plain, are delicately played with. Though it is pierced through and ſeems light, the whole ſtructure has all the ſtrength required for its deſtination.

3679. '56.

WOODWORK. The lintel of a door. Carved teak wood. Indian, from an ancient palace at Hangarukette, in Ceylon. L. 7 ft. 9 in. Square, W. 6½ in. Bought, 4*l.*

It is carved on three ſides, with a running pattern of foliated moulding of late claſſic or renaiſſance character. In the centre of the under ſide a ſquare panel is occupied by a Runic knot. The beam is cut out ſo as to drop into the uprights, into which it is mortiſed.

There are no peg or nail holes. The work is probably of the 17th century. The claſſic character of the carving is probably traditional, and the ſtyle dates from the period of the Macedonian conqueſts.

4900. '59.

WOODWORK. Part of the frieze of a room. Carved fir wood. Gilt on blue ground; compartments of ſcroll-work and cupids. Italian. About 1500. 3 ft. 11 in. by 1 ft. 4¼ in. Bought.

7863. '62.

WOODWORK. Part of a frieze, in carved wood. Two groups of children in high relief. Italian. 16th century. L. 12 in., W. 5½ in. Bought, 5*l.*

Digitized by Google

7862. '62.

WOODWORK. Part of a frieze, in carved wood. Three groups of children in high relief. Italian. 16th century. L. 1 ft. $2\frac{3}{4}$ in., W. $4\frac{3}{4}$ in. Bought, 5*l.*

7416. '60.

WOODWORK. A bracket. Carved cheſtnut wood. An arm of a ſeat or other object of furniture. Italian. 15th century. H. 1 ft. 5 in., W. $2\frac{3}{4}$ in., L. 1 ft. 4 in. Bought, 1*l.* 4*s.*

7415. '60.

WOODWORK. A bracket. Carved wood. Compoſition of two dolphins, foliated ornament, &c. Originally a truſs or bracket to ſupport a ceiling beam. Italian. 15th century. H. 1 ft. $3\frac{1}{2}$ in., W. 1 ft. $2\frac{1}{4}$ in., L. 1 ft. 4 in. Bought, 1*l.* 4*s.*

5790. '59.

WOODWORK. Part of the frieze or cornice of a room. Carved wood. Ornament of dolphins, Florentine lilies, &c., in blue and gold. Italian (Florentine). 16th century. H. $15\frac{1}{2}$ in., L 7 ft. 1 in. Bought.

4899. '59.

WOODWORK. Part of the frieze of a room or receſs. Carved fir wood. Gilt, on blue ground; compartments of ſcroll work and cupids. Italian. 16th century. 3 ft. 11 in. by 1 ft. $4\frac{1}{4}$ in. Bought.

Digitized by Google

88. '64.

WOODWORK. Wood carving. Two pieces, gilt; being portions of the ceiling of the Palazzo Vecchio, Milan; in a frame. Italian. 16th century. Frame, L. 13½ in., W. 7¼ in. Given by J. C. Robinſon, Eſq.

Theſe are ſmall fragments covered with ſtucco, and have dropped from panels of a renaiſſance ceiling divided into coffers and moulded with elaborate decorations. For fuller details of ſimilar decoration the reader may be referred to the coſtly work of Profeſſor Lewis Grüner, "Freſco Decorations and Stuccoes in Churches and Palaces of Italy, &c.," in the National Art Library. A number of the drawings prepared for this work may be ſeen amongſt the collections at South Kenſington.

133. '65.

WOODWORK. A column. Walnut wood, carved and gilt; the capital Corinthian, the ſhaft carved in arabeſque ornament. Italian. Dated 1522. H. 6 ft. 7 in., diam. 6¼ in. Bought, 73*l.* 10*s.*

A ſupporting member of a doorway or chimney-piece. This is of ſolid walnut wood. Part has been painted in preparation for gilding. The arabeſques are very finely deſigned and cut. Both the ſide expoſed to view, and that which has lain back againſt the wall, are cut with equal care. No portion of any cabinet or cheſt meant to ſhow the higheſt efforts of wood ſculpture, among the finer ſpecimens of the Muſeum collection, ſhows better deſigned or more delicate work. Yet this has been intended for, and formed an actual part of, a large compoſition of an architectural character.

134. '65.

WOODWORK. A column. Walnut wood, carved and gilt; the capital Corinthian, the ſhaft carved in arabeſque ornament. Italian. Dated 1522. H. 6 ft. 7 in., diam. 6¼ in. Bought, 73*l.* 10*s.*

Companion to the laſt deſcribed.

Digitized by Google

7861. '62.

WOODWORK. A pilaſter. Carved wood. Scriptural figures in high relief. Originally a portion of ſome article of furniture. Italian. 16th century. H. 2 ft. 2 in., W. 3 in. Bought, *7l.* 10*s.*

7860. '62.

WOODWORK. A pilaſter. Carved wood. Scriptural figures in high relief. Originally a portion of ſome article of furniture. Italian. 16th century. H. 2 ft. 2 in., W. 3 in. Bought, *7l.* 10*s.*

8441. '63.

WOODWORK. The cornice of a room. Carved pine wood. A compoſition of large pendent modillions arranged in couples, and carved with maſks and feſtoons of fruit; between theſe the frieze is decorated with cartouche panels, the ſoffit has cartouche panels and pendent boſſes. Venetian. About 1560. From the Palazzo Benſi Ceccini, Venice. H. 2 ft. 1 in., L. 78 ft. 6 in. Bought (Soulages Coll.), *50l.*

The heads are alternately thoſe of children ſmiling and of old men crying. It is worth notice that the wood, fir or pine, now worn to a light umber brown colour, is as rich and effective left unvarniſhed as if it were oak or walnut, and this wood better preſerves its lighter colour, ſo that the carving is more diſtinguiſhable.

8442. '63.

WOODWORK. The cornice of a room. Carved pine wood. A compoſition of pendent modillions, and richly carved mouldings, with projecting boſſes in the ſoffit. Venetian. About 1570. H. 17 in., L. 65 ft. 6 in. Bought (Soulages Coll.), *50l.*

Of ſimilar character to the laſt.

Digitized by Google

2386. '55.

WOODWORK. A bracket. Carved and gilt wood, ſupported by two figures of mermaids. Italian. About 1700. H. 13 in., L. 12½ in., W. 6¾ in. Bought (Bernal Coll.), 7*l.* 15*s.*

2386*a*. '55.

WOODWORK. A bracket. Carved and gilt wood, ſupported by two figures of mermaids. Italian. About 1700. H. 13 in., L. 12½ in., W. 6¾ in. Bought (Bernal Coll.), 7*l.* 15*s.*

'68. 10.

WOODWORK, caſt of. Plaſter reproduction of a doorway of pine-wood, carved in relief, with interlaced ſerpent decoration. Norwegian. 11th or early 12th century. From the wooden church of Sauland, in Norway. H. 15 ft. 3 in., W. 6 ft. 3 in.

The original woodwork, of which the Muſeum contains this exact reproduction in plaſter, was ſent to Paris for exhibition in the gallery of the "Hiſtory of Labour," in 1867, and afterwards lent by the Norwegian Government to the South Kenſington Muſeum.

The whole is a tall upright round arched door-head and jambs. The arch of the door has a curved moulding of rolling ſcroll foliage of Runic character, ſimilar in ſtyle to the work above and at its ſides, which forms one panel or ſurface of carved pine wood. The ſubject of the carving, which is completely carried out, is a conteſt of dragons. Two large winged dragons ſurmount the hips of the arch. Their necks intertwine in the middle, and their tails and legs deſcend in bold circular convolutions on the ſide jambs. Each of theſe tails is gripped in the fangs of three or four other ſerpents, which continue the contortion of line till the whole ſpace is occupied. Theſe rings or knots appear decoratively arranged, and in a ſymmetrical order. The dragons or ſerpents are, however, carefully kept diſtinct through the maze of folds they make, and the

Digitized by Google

action, ſhape, and gradual diminution of diameter in each monſter, as it nears the tail, can be traced.

The deſign is of the ſame character as that of the old Anglo-Saxon and Iriſh jewellery and goldſmiths' work, and of the ancient croſſes and monolithic monuments of Ireland.

It is to be regretted that a wooden church of ſuch workmanſhip ſhould have been deſtroyed. The wood, which is exactly imitated in the painting of this and the next piece, appears to be pitch-pine, but is a large grained, very reſinous pine of another kind, the pitch-pine being unknown in Norway.

The wood is now covered by a reſinous varniſh, which time and weather have drawn to the ſurface. This has protected it effectually from rain. Oak would have periſhed long ſince in ſuch a climate, and the ſame wood, under a ſouthern ſun, would have had all its reſinous properties dried and burnt up. The particular wood has been exactly ſuited to the requirements of the work and place.

'68. 11.

WOODWORK, caſt of. Plaſter reproduction of a doorway of pine-wood, carved in relief, with interlaced dragon and ſerpent decoration. Norwegian. 11th or early 12th century. The original is from the wooden church of Flaa, in Norway, demoliſhed in 1854. In was exhibited in the ſection of the "Hiſtory of Labour," in the Paris Exhibition of 1867, and afterwards lent to the South Kenſington Muſeum by the Norwegian Government. H. 12 ft., W. 5 ft. 9 in.

This doorway is ſimilar in character and in deſign to No. '68. 10. It is of the ſame wood, and the plaſter caſt of it is coloured in the ſame way, to repreſent the original.

Digitized by Google

Indian, Chineſe, Japaneſe, and other Oriental Wares.

INDIAN.

17. '52.

OX, or Jewel Caſket. Carved ſandal wood. Indian (Mangalore), modern. H. 7 in., L. 14¾ in., W. 10 in. Bought (Exhibition of 1851), 30*l.* 10*s.*

547. '68.

PANEL. Sandal wood. Carved with foliage; Ahmedabad work. Modern Indian. L. 15¼ in., W. 9¼ in. Given by the Government of India.

It has in deſign ſome reſemblance to the cloſely packed foliage of Burmeſe deſign. The ground bears but a ſmall proportion to the ornament, and is diſpoſed in delicate flat patterns, ſo as to contraſt with the foliated work over it.

21. '52.

CARD Caſe. Carved ſandal wood. Indian, modern. 4¾ in. by 3 in. Bought (Exhibition of 1851), 12*s.*

Digitized by Google

22. '52.

EGG Cup. Carved ſandal wood. Indian, modern. 3¾ in. by 1¾ in. Bought (Exhibition of 1851), 12*s.*

23. '52.

FAN. Carved ſandal wood, repreſenting a Peacock. Indian, modern. L. 1 ft. 5 in. Bought (Exhibition of 1851), 14*s.*

18. '52.

BOX. Carved ſandal wood. A work-box. Indian, modern. H. 5 in., L. 10⅜ in., W. 7 in. Bought (Exhibition of 1851), 1*l.* 18*s.*

Inlaid in octagonal patterns, white in outline. In theſe are ſtars of ſix points, each point of three pieces. The ſtar contains a hexagon piece and a ſtar inſide that. The difficulty involved in the execution of marquetry ſo minute on curved ſurfaces may be eſtimated by the conſideration that thirty-ſix dies go to make up the entire ſtar, and that nine ſtars are inſide the circumference of a circle an inch in diameter.

8881. '63.

PIPE-STEM. Inlaid Bombay work, with amber mouthpiece. Modern Indian. L. 4 ft. 9 in. Bought, 3*l.*

20. '52.

RACK, or Letter Stand. Sandal wood, inlaid with marquetry. Indian (Bombay), modern. H. 4 in., L. 11 in., W. 3¾ in. Bought (Exhibition of 1851), 3*l.* 10*s.*

Digitized by Google

19. '52.

BOX. Carved ebony. A writing box. Indian (Rohilcund), modern. H. $2\frac{7}{8}$ in., L. $11\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Bought (Exhibition of 1851), 2*l.* 10*s.*

10. '52.

BOX. Lacquered wood. Cylindrical, with flat cover; inciſed ornament. Indian (Sindh), modern. H. $3\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought (Exhibition of 1851), 16*s.* 6*d.*

The decoration of theſe Sindh wares has ſomething of the effect of marbled paper. This is produced by rubbing ſoft ſealing wax on the parts to be decorated, and the motion of the lathe diſtributes the colour in the way ſhown. Parts are inciſed in circular ornaments, ſtars, &c., and theſe parts combined by flowing leaves or ſtalks. In all caſes theſe follow each other in one direction, the direction of the lines is never reverſed.

11. '52.

BOX. Lacquered wood. Cylindrical, with flat cover; inciſed ornament. Indian (Sindh), modern. H. $3\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought (Exhibition of 1851), 16*s.* 6*d.*

12. '52.

BOX. Lacquered wood. Cylindrical, with hemiſpherical cover; inciſed ornament. Indian (Sindh), modern. H. $6\frac{1}{4}$ in., diam. 9 in. Bought (Exhibition of 1851), 11*s.*

13. '52.

BOX. Lacquered wood. Cylindrical, with hemiſpherical cover; inciſed ornament. Indian (Sindh), modern. H. 6 in., diam. $8\frac{5}{8}$ in. Bought (Exhibition of 1851), 11*s.*

Digitized by Google

789. '69.

WALKING Stick. Wood, painted and carved, with ivory top and ferrule. Modern Indian (Jodhpore). L. 3 ft. 6¼ in. (Paris Exhibition, 1867.) Bought, 12*s*.

This ſtaff is a ſpecimen of the ſame work as the painted wares of Sindh that are firſt turned in the lathe.

The ſtick is divided by ſets of indented rings coloured black, and the intervals marbled with colours in irregular wavy lines, produced, probably, by imparting motion not to the bruſh, but the ſtick.

790. '69.

WALKING Stick. Wood, painted, with ivory top and ferrule. Modern Indian (Jodhpore). L. 3 ft. 5 in. (Paris Exhibition, 1867.) Bought, 10*s*.

In this inſtance the whole ſtaff is marbled in one continuous ſet of lines, running down in the ſame irregular wavy movement, produced in the ſame way as that on 789. '69.

791. '69.

WALKING Stick. Wood, painted and inlaid with ivory. Indian (Jodhpore). L. 3 ft. 4¼ in. (Paris Exhibition, 1867.) Bought, 12*s*.

This ſtaff is of the ſame ware with black rings at intervals inlaid with quatrefoil flowers and other forms in ivory.

1. '52.

BOX. Lacquered wood. Oblong; a work-box. Indian (Lahore), modern. H. 9¼ in., L. 25 in., W. 13 in. Given by Her Majeſty the Queen.

The ſurface is lacquered and painted in the pattern of Caſhmere ſhawl work. The main tints are copper green and vermilion, on which is laid ſilver leaf. The running patterns are then drawn with a reed, thick green pigments added in the parts meant to be covered, and the whole lacquered, by which proceſs the ſilver acquires the hue of gold.

Digitized by Google

This work is made at Caſhmere, Delhi, and Lahore. On the lid is an Arabic inſcription, "By order of Goolab Singh Bahadoor."

2. '52.

BOX. Lacquered wood. Oblong; a work-box. Indian (Lahore), modern. H. 8½ in., L. 18 in., W. 12 in. Given by Her Majeſty the Queen.

Green inſide, and ſhawl patterns in vermilion on the lid. Inſide are trays ſimilarly decorated, blue and gold are added.

3. '52.

BOX. Lacquered wood. Decagonal, with raiſed cover. Indian (Lahore), modern. H. 8 in., diam. 11 in. Given by Her Majeſty the Queen.

The top is hinged and faſtens with a haſp. It is painted in concentric bands of green, and foliated deſigns in graduated lake are painted over theſe colours.

4. '52.

BOX. Lacquered wood. A writing box, with ſtand or tray, containing various inſtruments. Indian (Lahore), modern. Box, H. 3⅜ in., L. 11 in., W. 2⅞ in. Tray, L. 14 in., W. 5½ in. Given by Her Majeſty the Queen.

In this piece gilt patterns are laid over blue, green, and white bands. Inſide are metal ink-boxes for inks of two colours. The blades of the ſciſſors are hollowed, ſo as to be eaſily ſharpened, and the finger loops are one in front of the other and pack together when cloſed.

5. '52.

BOX. Lacquered wood. A writing box, with ſtand or tray, containing various inſtruments. Indian (Lahore), modern. Box, H. 3¼ in., L. 11½ in., W. 3½ in. Tray, L. 13⅞ in., W. 5⅝ in. Given by Her Majeſty the Queen.

Digitized by Google

6. '52.

BOX. Lacquered wood. A writing box. Indian (Lahore), modern. H. 2 in., L. 11 in., W. 2½ in. Given by Her Majeſty the Queen.

7. '52.

BOX. Lacquered wood. A writing box. Indian (Lahore), modern. H. 2 in., L. 10½ in., W. 2 in. Given by Her Majeſty the Queen.

8. '52.

BOX. Lacquered wood. A writing box. Indian (Lahore), modern. H. 2 in., L. 6¾ in., W. 1¼ in. Given by Her Majeſty the Queen.

9. '52.

BOX. Lacquered wood. A writing box. Indian (Lahore), modern. H. 1¼ in., L. 7⅜ in., W. 1½ in. Given by Her Majeſty the Queen.

16. '52.

BOX. Lacquered wood. A writing box, with ſtand or tray. Indian (Rohilcund), modern. H. of Box, 2⅜ in., L. 10¾ in., W. 3 in. Tray, L. 14¼ in., W. 7¼ in. Bought (Exhibition of 1851), 3*l.*

The central cartouch contains in Arabic characters the name, "Khohemdahn."

Digitized by Google

14. '52.

CANE, or Stick of Office. Lacquered and painted wood, with chaſed ſilver knob and ferrule. Indian, modern. L. 4 ft. 6 in. Bought (Exhibition of 1851), 2*l.* 4*s.*

This is Caſhmere or Lahore work. There are joints at intervals forming boſſes, painted with green and red flowers on a white ground. It is the Arab "Aſſar," a ſtaff held by the leader of prayers in moſques, and repreſents the rod held by the Patriarch Moſes.

785. '69.

BOX. Circular, with domed top. Wood, painted with gold and colours in Perſian ſtyle. Modern Indian (Hyderabad). H. 8¼ in., diam. 8¼ in. (Paris Exhibition, 1867). Bought, 2*l.* 15*s.*

786. '69.

CARD Tray on foot. Wood, painted with Indian deſigns. Indian. H. 5½ in., diam. 8¼ in. Bought, 2*s.*

784. '69.

BOX for Letters. Wood, painted in gold and colours with emboſſed floral deſign. Modern Indian (Kurmool). H. 7 in., L. 13⅞ in. (Paris Exhibition, 1867.) Bought, 4*l.*

Made for European uſe. The decoration is ſimilar to that of the Hyderabad ware, but much more coarſe in execution. The deſigns are raiſed by the preparation laid on as a foundation, and are in gold and colours on a green ground.

Digitized by Google

BURMESE.

225. '65.

OOK. Formed of 12 leaves of thin wood covered with lacquer, the writing black, the ground gold with red foliated ornaments and figures of gods, enclosed in two outer boards painted red with gilt ornaments. L. 21¼ in., W. 3¾ in. In a wrapper of a coloured cotton fabric interwoven with slips of bamboo, and a cotton bandage 12 ft. 4 in. in length, in which is woven an inscription in the same character as the book. Burmese. Bequeathed by the late Mrs. Boyd Miller.

1225. '64.

BOOK, formed of 16 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. Burmese. L. 21 in., W. 3½ in. Given by Lady Campbell.

1226. '64.

BOOK, formed of 11 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. Burmese. L. 21½ in., W. 2½ in. Given by Lady Campbell.

1227. '64.

BOOK, formed of 9 leaves of thin wood covered with lacquer, the writing black, the ground red and gold ornamented with medallions of birds. Burmese. L. 21½ in., W. 3¾ in. Given by Lady Campbell.

Digitized by Google

1228. '64.

BOOK, formed of 14 leaves of thin wood coated with lacquer, the writing black, on red and gold ground, encloſed in two outer boards ornamented with birds and ſun in gold lacquer on red ground. Burmeſe. L. 21¾ in., W. 3⅞ in. Given by Lady Campbell.

CINGALESE.

402. '54.

CASKET. Ebony, inlaid with ivory in ſcrolls, flowers, and leaves; the details engraved with black lines; mounted with ſilver corners, hinges, handles, and claſp of chaſed and pierced work. Oriental (Cingaleſe). 17th century. H. 3⅝ in., L. 7⅜ in., W. 4⅝ in. Bought, 8*l.*

Fine ivory volutes, and floriated deſigns. It has ſilver mounts and occaſional ſtar heads in the ſame material.

38. '68.

CASKET, oblong, with arched top. Wood overlaid with ivory, carved in openwork with monſters and foliage. Modern Cingaleſe. H. 6¾ in., L. 8¾ in., W. 5½ in. Bought, 15*l.* 15*s.*

The baſe or foundation of the work only is in wood. The apparent ſurface and decoration belong rather to the deſcription of ivories.

Digitized by Google

3678. '55.

FAN. Leaf of talipot palm. Circular, mounted on a handle of painted wood. The fan decorated with ſcroll ornaments enriched with plates of mica. Cingaleſe, modern. Diam. of fan, 2 ft. 9 in., L., including handle, 7 ft. Given by Captain H. L. Layard, Commiſſioner for Ceylon, in the Paris Exhibition, 1855.

793. '69.

WALKING Stick. Sandal wood, carved with animals and foliage. Indian (Ceylon). L. 3 ft. 3 in. Paris Exhibition, 1867. Bought, 3*l*.

JAVANESE.

1074. '52.

CUP. Carved cocoa-nut ſhell. Javaneſe, modern. H. $7\frac{1}{8}$ in., diam. $4\frac{1}{2}$ in. Bought (Exhibition of 1851), 6*s*.

1073*a*. '52.

CUP. Carved cocoa-nut ſhell. Javaneſe, modern. H. $6\frac{5}{8}$ in., diam. $3\frac{3}{4}$ in. Bought (Exhibition of 1851), 6*s*.

Digitized by Google

SUMATRA, PERSIAN, &c.

965. '53.

OX. Bamboo. Cylindrical; to hold lime for betel chewing. Sumatra, modern. L. 6⅝ in., diam. 1¾ in. Given by the Cryſtal Palace Company.

963. '53.

BOX. Bamboo. Cylindrical; to hold lime for betel chewing. Sumatra, modern. L. 7¼ in., diam. 2⅛ in. Given by the Cryſtal Palace Company.

964. '53.

BOX. Bamboo. Cylindrical; to hold lime for betel chewing. Sumatra, modern. L. 7½ in., diam. 2 in. Given by the Cryſtal Palace Company.

8496. '63.

CASKET. Wood, inlaid with floral ornament in mother-of-pearl on black ground; the lock, feet and clamps of gilt metal chaſed. Old Perſian. The mounts European. 16th century. H. 4½ in., L. 12¾ in., W. 5 in. Bought, 7*l.*

The decorations are rudely put together. The box ſtands on a ſort of plinth with chaſed metal mounts, probably French of the early 18th century.

929. '53.

CASE for a Mirror, with lid. Wood; lacquered and painted in various colours, with groups of ſeated figures in oriental coſtume. Perſian, modern. L. 8 in., W. 5½ in. Bought, 15*s.*

Digitized by Google

7345. '61.

CALABASH. Formed of half of a double cocoa nut, carved in low relief, with a floriated deſign, and an inſcription in Perſian characters. Perſian (?). 12¼ in. by 5¼ in. Bought, 1*l.* 15*s.*

1262. '55.

TRAY. Lacquered work, oblong octagon. Ancient Hindoo (?). 16th or 17th century. L. 19½ in., W. 10½ in. Bought, 2*l.* 0*s.* 5*d.*

An oblong octagon. The wood is left bare except where the decorations are painted. There is a band of rolling foliage round, and animals and foliated ſcrolls in the middle. The colours are dark blue and ſilver glazed or lacquered in parts. It is ſaid to be ancient Hindoo rather than Perſian, to which ſtyle of decoration it has a ſtrong affinity.

155. '66.

COFFER. Quadrangular, with bevelled lid. Wood overlaid with black maſtic, in which are embedded bits of mother-of-pearl in floriated Oriental pattern. Probably imported by the Portugueſe from India. Perſian or Indian. 16th or 17th century. H. 14¼ in., L. 19 in., W. 10¼ in. Bought, 8*l.* 8*s.* 5*d.*

1527. '71.

MIRROR Caſe. Minute marquetry of wood, bone, and metal. Perſian. About 1750. 7⅞ in. by 5⅛ in. Bought, 10*s.*

In this piece may be traced the deſcent of the Bombay inlaid work introduced, according to Dr. Birdwood, into Bombay ſince the date aſſigned to this piece.

Digitized by Google

920. '69.

BOX. Minute moſaic of ivory, white, ſtained and gilt. Modern Perſian. H. 6½ in., L. 15¾ in. (Paris Exhibition, 1867.) Bought, 14*l.*

935. '69.

BOX. Minute moſaic of ivory, white, ſtained and gilt. Modern Perſian. L. 2 ft. 3½ in., W. 9½ in. (Paris Exhibition, 1867.) Bought, 10*l.* 16*s.*

This box and No. 920. '69 are ornamented alike. The decoration is laid out in the form of panels, a large one in the centre and rows of oblong panels on either ſide at right angles to it. They are filled with minute geometrical patterns inlaid, chiefly compoſed of ſix or eight pointed ſtars, black and white, on a gilt ground. The work is helped out by delicate painting in ſhawl patterns. Corners to the panels are contrived by inlaid triangular dies of mother-of-pearl much larger than the reſt of the inlaid pieces, on which is painted a roſe, not conventionally as in the ſhawl work. This gives a gariſh look to theſe portions.

923. '69.

WRITING-CASE. Wood, carved with birds and foliage in low relief. Modern Perſian (Shiraz). L. 8⅛ in., H. 1½ in., W. 1½ in. (Paris Exhibition, 1867.) Bought, 1*l.* 8*s.*

924. '69.

WRITING-CASE. Wood, carved with heads, birds, and flowers. Modern Perſian (Shiraz). L. 8⅛ in., H. 1⅝ in., W. 1½ in. (Paris Exhibition, 1867.) Bought, 1*l.* 8*s.*

This and the laſt number are of box or other hard white wood carved in relief and varniſhed. The deſigns are elegant floriated running patterns, as in other Perſian borders, &c., but this piece contains on the top two portrait buſts and figures of children climbing trees. The caſe draws out of the outer box that is ſeen, as in the papier mâche Perſian writing caſes.

Digitized by Google

Lacquered Wares.

CHINESE.

4778. '58.

OX and Cover. Red lacquered ware. Circular; ornamented with gilding. Chineſe, modern. H. 11 in., diam. 22 in. Bought.

The top is ornamented with landſcapes, each within a line, repreſenting a fan mount, the top being notched to ſuggeſt the plaits of the fan.

47. '52.

BOX. Carved red lacquered work ("coral lac"), repreſenting a baſket of flowers. Chineſe or Japaneſe, modern. H. 1⅞ in., L. 5 in., W. 4 in. Bought, 2*l.*

A ſpecimen of material reſembling coral, and coloured with vermilion, which is made up with the vehicle before it is applied. The diſtinguiſhing ornament is a Greek fret. Theſe forms are cut out of the ſolid lac amalgam.

48. '52.

TRAY. Dark red carved lacquered work, in form of a leaf. Chineſe or Japaneſe, modern. 5¼ in. by 5 in. Bought, 1*l.*

49. '52.

TRAY. Dark red carved lacquered work. Chineſe or Japaneſe, modern. 5½ in. by 4⅞ in. Bought, 1*l.*

It is leaf-ſhaped, the ground fretted, and the fibre lines left ſmooth. There are air holes, as if ſuch a box was intended for inſects or ſilkworms.

Digitized by Google

2159. '55.

MATCH Pot. Iron wood, inlaid with raiſed marquetry of mother-of-pearl, coloured woods, &c. Chineſe. H. 5 in., diam. 3½ in. Bought (Bernal Coll.), 8*l.* 5*s.*

Several materials are uſed in the ornamentation; horn, coloured ſhells, carnelian, and pebbles of different colours, forming hawthorn branches, birds with argus-eyed tails, &c. The inlaid materials are let in about 1-16th of an inch. The core has been turned in a lathe.

35. '52.

TEA Caddy. Lacquered work. Black and gold. Chineſe, modern. H. 5¾ in., L. 10 in., W. 7½ in. Bought, 1*l.* 10*s.*

Decorated with ſmall figure deſigns in two golds. The orange gold laid over vermilion; yellow bronze feet. White metal tea-boxes fitted inſide.

1224. '64.

FAN. Sandal wood; carved in openwork deſigns. Chineſe. L. 22¼ in., W. 3½ in. Given by Lady Campbell.

The outer members are pierced only, and not carved as in Indian fans of this ſcale and in this material. It is difficult, however, to be decided in aſſigning this to Chineſe workmanſhip.

621. '68.

FAN. Gold lacquer. With figure and building ſubject. In lacquered caſe. Chineſe. L. of fan 11 in. Caſe, L. 12¾ in., W. 3 in. Bought, 3*l.* 10*s.*

Digitized by Google

JAPANESE.

884. '69.

OX. Gold lacquer work, ornamented externally and internally with leaf pattern. Ancient Japaneſe. H. 2¼ in., diam. 3¼ in. (Paris Exhibition, 1867.) Bought, 12*l.*

The ground is gold, and the foliage alſo, but very delicately relieved and carefully modelled.

877. '69.

TRAY. Gold lacquer ware, ornamented with rock and river ſcenery. Ancient Japaneſe. 12¼ in. ſquare. H. 1¼ in. (Paris Exhibition, 1867.) Bought, 24*l.*

822. '69.

BOXES. A ſeries of five. Wood, ornamented externally and internally with ſhell-ſhaped paintings, tortoiſes, and bamboos, and emboſſed lacquer; with two covers and ſtand. Ancient Japaneſe. H. 1 ft. 7¾ in.; 12 in. ſquare, including ſtand. (Paris Exhibition, 1867.) Bought, 112*l.*

Theſe boxes fit one over the other, and the decorations conſiſt of ſeven large bivalve ſhells, ſeparated, three halves ſhowing the outſides, and four halves the inſide. The inſides are decorated with ſcenes of interior domeſtic life, figures, rooms, &c. One of the ſhells on the ſtand is partly deſigned on the inſide, partly on the ſide edge and on the exterior, ſo that the entire ſhell, which has no additions to its exact dimenſions on this account, is drawn as if it had been on a film glued

Digitized by Google

down in the way ſhown. It is, however, drawn like the reſt, the artiſt having choſen this voluntary difficulty in executing it. The forms of the ſhells are in ſhallow relief of lac preparation.

823. '69.

INKSTAND. Gold. Lacquer ware; emboſſed ornament inſide and out; containing penknife, Indian ink, metal bottle, and ſlab. Ancient Japaneſe. 8½ in. ſquare. (Paris Exhibition, 1867.) Bought, 14*l.*

4060. '56.

BOX. Wood, the grain in relief, with raiſed lacquered work and incruſtations of ivory. Ancient Japaneſe. H. 5¼ in., L. 15 in., W. 11½ in. Bought, 1*l* 15*s*.

The wood of which the box is made is a large grained pine. It has, by ſome proceſs or other, had the ſoft fibre worn or picked away from the hard veiny portions, which ſtand out in relief in their natural waved or parallel lines. Perhaps this has been done by ſteeping the wood in the water of a running ſtream, or by the uſe of acids, ſo that the ſofter parts have been worn or eaten away. A cloſe inſpection ſeems to ſhow that a nail or other blunt implement has been uſed to pick out the abraded portion, or to help out the action of water or acids.

The ornament ſtands up out of this bold natural ground work in ſtrong relief. The ſame work is uſed on a ſmall pipe-caſe.

318. '67.

TRAY or Panel. Wood covered with lacquer, on the inſide all gold, on the bottom gold objects on black ground; in frame of Japaneſe character, deſigned by the late Earl Cadogan. Ancient Japaneſe. H. of panel 9¾ in., W. 9 in. Given by Lady Auguſta Cadogan.

This has been the bottom of a ſmall tray. The frame is of wood, burned with a hot iron into fanciful ſhapes after the pierced work that, not unfrequently, forms the ſupport of Chineſe furniture.

Digitized by Google

893. '69.

BOX. Wood, carved with geometric pattern and figure of an owl on a tree in lacquer and mother-of-pearl, containing four ſmaller boxes ſimilarly ornamented. Japaneſe. H. 5½ in., diam. 5½ in. (Paris Exhibition, 1867.) Bought, 6*l.*

The ground is diapered with a regular pattern of hexagon ſtars, with lines running through from point to point, diagonally and in ſquares, like the wall decorations ſeen in the ſpandrils of arches in the ſecond pointed ſtyle of our architecture; in Weſtminſter Abbey, for example.

On this is laid the lacquered decoration. The compoſition and the mother-of-pearl, &c. are thick enough to ſtand well out in relief.

628. '68.

CASKET. Ebony. Carved with landſcape and figure ſubjects, and mounted in gold lac and ivory. Japaneſe, 17th century. H. 8 in., L. 11½ in., W. 7¾ in. Bought, 140*l.*

This is partly made up, the ſtand being modern. The panels are carved in ebony in low relief, and in the Dutch taſte of the ſeventeenth century.

345 to 366*b*. '69.

OPIUM Pipe, Caſe, and Pouch. The pipe of cane mounted in white metal with gilt ornament; the caſe and pouch of wood varniſhed, with metal ornaments in relief of water plants and inſects. Modern Japaneſe. L. of pipe caſe, 9¾ in.; L. of pouch, 3⅜ in. Bought, 4*l.* 4*s.*

The mouth piece is of bronze, with a keylin on it, inlaid in bronze. The bowl is of white metal.

The box or pouch is of palm wood, with the fibre ſhowing as in the laſt piece. It has inlay of metal as well as lac work. The deſign of the ornament is water lilies, the leaf of rough white bronze, and the flower of pearl ſhell. The bamboo pipe caſe is ſimilarly ornamented.

Digitized by Google

It is formed of ſections that make up a tube, not quite round; the pieces are joined by fibres of cane as fine as pack thread, which alſo imitate the bamboo jointings. A ſmall ſilver box is alſo attached by ſilk cords running through the lids of the boxes, which, when dropped, ſhut by their own weight.

878. '69.

BOX (hexagonal). Black lacquer ware, with gold cane-work pattern; inſide is a tray of gold lacquer. Modern Japaneſe. H. $2\frac{5}{8}$ in., diam. $4\frac{1}{8}$ in. (Paris Exhibition, 1867.) Bought, 8*l.*

The ſides return at each angle with ſmall curves, ſo as to indent the angles.

880. '69.

BOX. Gold lacquer, formed by two interſecting ſquares, ornamented with a landſcape and ſtorks. Modern Japaneſe. H. 2 in., L. $6\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 12*l.*

The fancy of the artiſt has made the box as if two ſquare boxes partially interſected each other; the top of one is ſlightly higher than the top of the other to enhance this conceit, not uncommon among the Japaneſe. The gold ground and black ground of the decoration are counter changed on the top and ſides of the (apparent) two boxes, as if one had borrowed part of the decoration of the other.

876. '69.

BOX and Cover. Gold lacquer ware, in form of the two halves of a ſhell, ornamented with a river ſcene. Modern Japaneſe. L. $5\frac{1}{8}$ in., H. $1\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 12*l.*

The two ſhells are modelled on the top with great fidelity to nature. Like No. 880. '69, the two ſhells and the boxes below appear to interſect each other.

Digitized by Google

881. '69.

BOX, with indented corners. Gold lacquer ware, ornamented with landſcape on lid and medallions on ſides. Modern Japaneſe. L. 4 in., H. $1\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 10*l.*

Parts of the decoration are little fan ſhapes, hearts, oblong ſquares, &c., drawn with a fine line on the gilt ſides. Theſe ſhapes are kept black as the ground of the top is, and landſcapes are drawn on them in gilt with extraordinary delicacy.

882. '69.

BOX, cylindric. Gold lacquer inlaid with mother-of-pearl leaves. Modern Japaneſe. H. $2\frac{7}{8}$ in., diam. $2\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 2*l.*

874. '69.

BOX and Cover. Gold lacquer ware with flowers in relief. Modern Japaneſe. H. $4\frac{7}{8}$ in., L. $7\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 6*l.*

875. '69.

TRAYS (four). Black and gold lacquer, with exterior caſe of ſimilar material, the top forming another tray, ornamented with birds and foliage and ſea-piece. Modern Japaneſe. H. $4\frac{7}{8}$ in., L. 5 in. (Paris Exhibition, 1867.) Bought, 20*l.*

The whole when together forms a minute cabinet on a ſhaped ſtand. The caſe has cuſped openings at the ſides and ends, ſhowing the fittings within. The trays have moulded edges and raiſed rims. The thickneſs of the wood can ſcarcely exceed one-twentieth of an inch, and the lacquer work is fine and delicately worked in proportion.

Digitized by Google

820. '69.

REFRESHMENT Caſe. Wood, coated with lacquer, containing bottle and two cups caſed in wickerwork and lacquer trays. Modern Japaneſe. H. 8½ in., W. 6¼ in. (Paris Exhibition, 1867.) Bought, 1*l.*

Two ſemicircular pieces connected, like hour-glaſs ſtands, by bars, open on a hinge and ſhow ſets of trays on one ſide. The two upper contain two ſmall cups of porcelain painted with blue, and covered outſide with fine wicker work. Below there are a box and five little trays, filling completely the lower compartment. Theſe are balanced by a bottle covered with wicker in the other half of the caſe. When cloſed the ſides or lip of the bottle are ſo placed as to meet the two cups on one edge and keep them in place.

821. '69.

CASE. Lozenge-ſhaped. Wood, ornamented with lacquer and mother-of-pearl. Containing two ſets of triangular trays, ſome lacquered and ſome varniſhed. Modern Japaneſe. H. 9 in., L. 10 in. (Paris Exhibition, 1867.) Bought, 2*l.*

There are boxes and trays in this caſe. The grain of the wood is ſhown in ſome of them brown, and looking like teak, very finely poliſhed with lac. The trays are ſome of them ſtained, ſome painted, and all poliſhed to a high gloſs. The unpainted trays have gold duſt rubbed by ſome means into the fibres of the wood ſo as not to be rubbed away by the hand poliſhing which has paſſed over the whole.

273. '54.

BOX. Gold lacquer on pearl inlay. Japaneſe, modern. H. 3 in., L. 15¼ in., W. 3 in. Bought, 10*l.* 10*s.*

This box is divided longitudinally. One half is encruſted with peacock tinted mother-of-pearl. The other has gold lacquer decoration on powdered gold ground. The decorations run round the corners.

Digitized by Google

74. '54.

BOX. Wood, lacquered, black ground, and raiſed gold ornament. Japaneſe, modern. H. 2⅛ in., L. 10 in., W. 8½ in. Bought, 8*l.* 8*s.*

280. '65.

BOX. Black lacquered wood, cylindrical, with pattern of birds, foliage, &c., in raiſed gold and ſilver, ſaid to be intended for a ſpittoon. Modern Japaneſe. H. 15 in., diam. 7 in. Given by Her Majeſty the Queen.

It is in the form of a large match-pot filled up to within ſeven inches of the top. Hawthorn boughs with ſilver bloſſoms, flying ſtorks, &c. form the decoration.

279. '65.

BOX, Cover, and Interior Tray. Black lacquered wood, with foliated pattern in dull gold; a red ſilk cord is attached by two ſilver rings. Modern Japaneſe. H. 7½ in., L. 13¼ in., W. 12 in. Given by Her Majeſty the Queen.

282. '95.

BOX and Cover. Black lacquered wood, with foliated pattern in dull gold; ſcarlet ſilk cords are attached to the box by ſilver rings. Modern Japaneſe. H. 3¾ in., L. 16¼ in., W. 4 in. Given by Her Majeſty the Queen.

A ſimilar box, No. 283. '65, has been transferred to Edinburgh.

285. '65.

BOX and Cover. A writing caſe. Black lacquered wood, with foliated pattern in dull gold; ſcarlet ſilk cords are attached to the box by ſilver rings. This box has a tray with

Digitized by Google

a ſmall ſlate palette inſerted, and contains twelve ſtrips of card-board of various colours; a ſtick of Indian ink, a pencil, and a ſilver inſtrument for dropping out water. Modern Japaneſe. H. 3½ in., L. 15½ in., W. 3¾ in. Given by Her Majeſty the Queen.

The ſtrips of card are for writing meſſages or letters. They are ornamented with faint deſigns duſted on in gold. They are cut from ſheets, all of which are decorated in ſtripes for this purpoſe. The ſheets are of various colours. In the collection of H.R.H. the Duke of Edinburgh is a piece of paper or card of this kind, bearing the ſignature of the Mikado, done by his own hand.

The ſilver water bottle is the ſize of a ſhilling piece cuſped on the edges. The handle of ſilver acts as a plug, and can be preſſed in to make water drop out to moiſten the Indian ink for writing. A ſimilar box containing packets of cotton thread ſilvered and gilt, each 13 inches long, has been transferred to Edinburgh. Theſe all form parts of the outfit of a Japaneſe cavalier.

286. '65.

BOX and Cover. Black lacquered wood, with foliated pattern in dull gold. This box contains a tray on which reſt ſix ſmall knives in black lacquered wood caſes with dull gold patterns. Modern Japaneſe. H. 2¼ in., L. 9 in., W. 4½ in. L. of each knife, with caſe, 7¼ in. Given by Her Majeſty the Queen.

The ſteel blades are extremely ſharp. The metal is not equal to that of which the ſword and lance heads are made.

287. '65.

BOX and Cover. Black lacquered wood, with foliated pattern in dull gold, ſcarlet ſilk cords are attached to the box by ſilver rings. This box contains twelve ſquare pieces of card-board of various colours with patterns in gold. Modern Japaneſe. H. 2¼ in., L. 9¼ in., W. 8 in. Given by Her Majeſty the Queen.

Digitized by Google

288. '65.

BOX and Cover. Black lacquered wood, ornamented with two Japaneſe characters in dull gold, attached are ſilver rings and green ſilk cord bindings. This box contains two long paintings repreſenting Japaneſe ſcenery, mounted on embroidered ſilk, with ivory rollers. Modern Japaneſe. H. 4 in., L. 12½ in., W. 5⅝ in. Length of each painting 9 ft. 9 in., W. 10¾ in. Given by her Majeſty the Queen.

The rollers drop into ſmall frames or loops contrived inſide for the purpoſe. The decorations are landſcape ſcenes of fiſhing villages. Theſe are executed in fibres of white and gold.

289. '65.

BOX, Tray, and Cover. A lady's dreſſing caſe. Black lacquered wood, with foliated pattern in dull gold, and partly covered with canvas lacquered in red; ſcarlet ſilk cords are attached to the box by ſilver rings. This box contains twelve wooden combs of various degrees of fineneſs, partly lacquered and gilt, two bruſhes, reſembling ſhaving bruſhes, the handles lacquered; and two twiſts of ſilvered and gilt paper uſed as hair ornaments; alſo ten ſets of thin ſquares of paper in gilt, decorated with colours on their borders, uſed for decorating the hair. Modern Japaneſe. H. 7 in., L. 11 in., W. 9 in. Given by Her Majeſty the Queen.

281. '65.

BOX and Cover. Black lacquered wood, with foliated pattern in dull gold; ſcarlet ſilk cords are attached to the box by ſilver rings. Modern Japaneſe. H. 3¾ in., L. 16¼ in., W. 4 in. Given by Her Majeſty the Queen.

Digitized by Google

264. '54.

BOX. Wood, olive green lacquer, with birds and flowers in raiſed gold. Modern Japaneſe. H. 3½ in., L. 6¾ in., W. 6¾ in. Bought, 3*l.* 3*s.*

265. '54.

BOX. Wood, red lacquer, with raiſed ornaments in gold, &c. Modern Japaneſe. H. 4½ in., L. 1 ft. 6 in., W. 11 in. Bought, 6*l.* 6*s.*

287, 287*a*. '69.

BOWL and Cover. Wood lacquered; the inſide black, the outſide a complicated running pattern in gold with brown tranſparent colour. Modern Japaneſe. H., with cover, 4¾ in.; diam. 9½ in. Bought, 1*l.* 17*s.* 6*d.*

The general tone of this decoration reſembles that of rich gilt work or tortoiſeſhell. It is however, from the method adopted in its decoration, beyond anything that could be produced by mere gold on lacquered ſhell. The method employed is difficult to underſtand. On the wood is a layer of geſſo, a bed of ſome fine plaſter or paſte. The top of this is a horny white. Over that is a layer of black; over the black is laid gold leaf, and over the leaf is a rich brown tranſparent lacquer. Theſe appear to be laid on the ſubſtance after it has been ſtirred in a recurring but not regular pattern, with ſome ſmall blunt tool. The complications of the patterns appear to be produced by the action of this tool, traced in the material before it has hardened. There is not, ſtrictly ſpeaking, a pattern in it, but certain ſalient lines and twiſts recur at intervals as if the action of the hand in ſtirring the mixture repeated itſelf in a rough and ready way, as it travelled round the ſurface of the bowl.

The reſult is a wrinkled and indented ſurface, which might alſo be produced by chilling the material rapidly in cold water.

Theſe wrinkles are rubbed down and the ſalient points rubbed off, ſhowing where there have been holes with brown gilt and black edges,

Digitized by Google

and finally a white centre, or a black centre, according as one or more of the coats of colour have been rubbed away in bringing the whole to a ſurface.

Where theſe lumps have not been ground down there is an inequality in the ſurface gilded, which makes the brown lacquer lighter or deeper in colour, according to the depth of theſe inequalities. It reſults in an undefinable ſplendour of colour.

268. '54

BOX. Wood, covered with gold avanturine lacquer; hexagonal. A toilet box. Modern Japaneſe. H. 2¼ in., diam. 3½ in. Bought, 1*l.* 1*s.*

This is of ſimilar make and reſulting richneſs of colour with the laſt deſcribed.

363. '65.

SADDLE. Part of a ſet of horſe furniture, in 27 pieces, conſiſting of ſaddle and ſtirrups in gold lacquered ware, richly decorated with gilding, white leather ſaddle flaps with ſtamped devices in gilding, and ſcarlet and white ſilk interlaced cords and taſſels. Modern Japaneſe. Given by Her Majeſty the Queen.

The ſaddle tree is in four pieces, the bow and cantle behind are in two, and the two pieces along the back are morticed into theſe at each end. The mortices are not glued, pegged or nailed, but are laced together through holes contrived for the purpoſe. By this means a certain elaſticity is retained at the points of junction of the character of the joints of bones in vertebrate animals. The wood where theſe holes are made is protected on the ſurface by ſtrong linen cloth glued on to increaſe its tenacity. The ſtirrup leathers paſs through ſlots contrived for the purpoſe, with a ſpace cut out on the under-ſide of the tree, that the ſtirrup leather may not preſs on the horſe's back.

The ground of the ſurface is lacquered with avanturine of duſt gilding, and on the bow and cantle are peacocks, partly on one, partly on the other ſide of each of thoſe pieces. The forms are raiſed in relief,

Digitized by Google

and opaleſque pearl ſhell is employed for inſertion to repreſent the eyes of the tail plumage.

The ſaddle cloths, &c. are of ſtamped leather, the indented parts forming gilt ornaments. The ſtirrups are formed to hold the entire foot, like a broad ſlipper rolling up over the toes and connected by a piece of metal of three-ſixteenths of an inch thick, pierced and lacquered, with the loops of the ſtirrup ſtraps.

This metal piece is laid ſo that its edge is towards the rider's leg, and its flank towards that of the horſe. It joins a rim of iron or bronze that runs round the wood that forms the ſtirrup.

All theſe parts are lacquered as the ſaddle tree is, and with the ſame peacock figure. The head of the bird is at the top where the metal meets the wood, and the rounded toe of the ſtirrup forms the breaſt.

Theſe objects form part of the equipment of a Japaneſe knight or man-at-arms.

364. '65.

SADDLE. Part of a ſet of horſe trappings, in 27 pieces, conſiſting of ſaddle and ſtirrups in gold lacquered ware, richly decorated with gilding, gilt leather ſaddle flaps with ſtamped devices in various colours, and ſcarlet and white ſilk interlaced cords and taſſels. Modern Japaneſe. Given by Her Majeſty the Queen.

This ſaddle tree, and the ſtirrups belonging to it, are like the laſt-deſcribed, except as to the decoration, in which black is prominent. The figuring is of rolled and open ſcrolls or writings, and both ſaddle and ſtirrups are decorated with theſe forms.

The ſaddle cloths are of black, ſhot with gold in rich tiſſue, and embroidered with a dragon in thick relief, in gold and colours.

358. '65.

CUP. Lacquered wood, thickly inlaid with mother-of-pearl, and with flowers in dull gold on either ſide. A long handle is attached, ſimilarly inlaid with mother-of-pearl. Uſed for throwing water over the mouth and noſtrils of a horſe.

Digitized by Google

Modern Japaneſe. H. of cup 4½ in., diam. 5 in., L. of handle 2 ft. Given by Her Majeſty the Queen.

This and the following form part of the outfit of a Japaneſe cavalier.

359. '65.

CUP. Black and green lacquered wood, with flowers in dull gold on either ſide. A long handle of ſimilar material is attached. Uſed for throwing water over the mouth and noſtrils of a horſe. Modern Japaneſe. H. of cup 4½ in., diam. 5 in., L. of handle 2 ft. Given by Her Majeſty the Queen.

360. '65.

CANE. Lacquered wood, thickly inlaid with mother-of-pearl and mounted in ſilver. Modern Japaneſe. L. 3 ft. 2 in. Given by Her Majeſty the Queen.

361. '65.

CANE. Lacquered wood, inlaid with mother-of-pearl; with ſpiral ſilver band and ſilver mounting. Modern Japaneſe. L. 3 ft. 2 in. Given by Her Majeſty the Queen.

845. '69.

BOX. Wood, the outer caſe coated with ſtraw-work; the lid ornamented. Modern Japaneſe. H. 3½ in., L. 10⅛ in., W. 6½ in. (Paris Exhibition, 1867.) Bought, 4*s.* 5*d.*

This box and the eight following pieces are noticeable for the delicate beauty produced by the ſtraw decorations.

Digitized by Google

The ground work of the ſurfaces is of ſplit ſtraw, laid out into ſquare parquetry of one and half inches, or leſs, according to the ſize of the box.

This work is in the natural colour of the ſtraw; the grain runs in each panel in a direction at right angles to that next it. The ornaments are figures, foliage, birds, &c., all in an intarſiatura, or rather moſaic, for it is planted on, not let into, the ſurface of ſtained ſtraw; a rich violet purple is the predominant hue in the ſcheme of colour, but the birds, foliage, &c. are carefully rendered according to nature.

846. '69.

BOX. Wood, the outer caſe coated with ſtraw-work; the lid ornamented. Modern Japaneſe. H. $3\frac{1}{2}$ in., L. $10\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 4*s.* 5*d.*

847. '69.

BOX, fitted with five drawers. Wood, covered with ornamental ſtraw-work. Modern Japaneſe. $5\frac{1}{4}$ in. by $5\frac{5}{8}$ in. (Paris Exhibition, 1867.) Bought, 2*s.* 2*d.*

848. '69.

BOX, fitted with five drawers. Wood, covered with ornamental ſtraw-work. Modern Japaneſe. $4\frac{7}{8}$ in. by $5\frac{1}{8}$ in. (Paris Exhibition, 1867.) Bought, 2*s.* 2*d.*

849. '69.

BOX. Wood, the outer caſe covered with ornamental ſtraw-work. Modern Japaneſe. $7\frac{1}{2}$ in. by $2\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 3*s.* 7*d.*

Digitized by Google

850. '69.

BOX. Wood, the outer caſe covered with ornamental ſtraw-work. Modern Japaneſe. $2\frac{1}{4}$ in. by $6\frac{7}{8}$ in. (Paris Exhibition, 1867.) Bought, *3s. 3d.*

851. '69.

BOX. Wood, the outer caſe covered with ornamental ſtraw-work; on the top a female figure in a garden. Modern Japaneſe. $11\frac{1}{8}$ in. by 8 in. (Paris Exhibition, 1867.) Bought, *5s. 9d.*

852. '69.

BOX. Wood, the outer caſe covered with ornamental ſtraw-work. Modern Japaneſe. $8\frac{7}{8}$ in. by 6 in. (Paris Exhibition, 1867.) Bought, *4s.*

853. '69.

BOX. Wood, the lid is covered with ornamented ſtraw-work. Modern Japaneſe. $8\frac{7}{8}$ in. by 6 in. (Paris Exhibition, 1867.) Bought, *4s.*

273. '65.

SCREEN. Six leaves, the frame of black lacquered wood with gilt metal mountings; the leaves covered with white paper, with cloud-like pattern in dull gold; in each leaf is a panel of ſplit cane work. Modern Japaneſe. H. 5 ft. 11 in., W. 13 ft. Given by Her Majeſty the Queen.

Each leaf has a blind made of fine cane fibre ſewn together. This is to allow free paſſage to air.

Digitized by Google

278. '65.

TRAY. Black lacquered wood with flowers in dull gold. Modern Japaneſe. L. 2 ft. 6 in., W. 1 ft. 7 in. Given by Her Majeſty the Queen.

Hawthorn ſprigs, with ſilver bloſſoms, and other portions in gold.

281. '54.

BASKET and Cover. Bamboo wicker-work, with raiſed handle. Modern Japaneſe. H. $4\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in. Bought, 4*s.*

278. '54.

BASKET and Cover. Bamboo wicker-work. Flat, tray-ſhaped. Modern Japaneſe. H $2\frac{3}{8}$ in., W. 9 in. Bought, 4*s.*

279. '54.

BASKET and Cover. Bamboo wicker-work. Modern Japaneſe. H. $4\frac{1}{2}$ in., diam. 7 in. Bought, 4*s.*

280. '54.

BASKET. Bamboo wicker-work, with raiſed handle; two compartments, with cover. Modern Japaneſe. H. $8\frac{1}{4}$ in., diam. 6 in. Bought, 5*s.*

282. '54.

BASKET and Cover. Bamboo wicker-work; ſpherical; with raiſed handle. Modern Japaneſe. H. $4\frac{3}{4}$ in., diam. 4 in. Bought, 4*s.*

Digitized by Google

283. '54.

BASKET and Cover. Bamboo wicker-work. Modern Japaneſe. H. 2⅛ in., diam. 3¾ in. Bought, 4*s*.

284. '54.

BASKET. Bamboo wicker-work. Modern Japaneſe. H. 1⅜ in., diam. 4 in. Bought, 4*s*.

33. '52.

TRAY. Lacquered work. Quatrefoil ſhape; black ground, inlaid with mother-of-pearl. Modern Japaneſe. L. 11¼ in., W. 9 in. Bought, 5*s*.

34. '52.

TRAY or Saucer. Lacquered work. Red ground with gold foliage. Modern Japaneſe. Diam. 4½ in. Bought, 5*s*.

36. '52.

TRAY. Lacquered work. Circular; black and gold. Modern Japaneſe. Diam. 7¼ in. Bought, 5*s*.

50. '52.

TRAY. Avanturine lacquered work. With raiſed gold foliage and birds. Modern Japaneſe. 15⅜ in. by 11⅜ in. Bought, 15*s*.

Digitized by Google

APPENDIX.

THE CORONATION CHAIR.

This chair is of oak, with ſtraight ſupports and ſides, flat ſeat, and gable back. The ſides, arms, and back are decorated with carved woodwork of architectonic character.

The back riſes into a crocketed gable with pinnacles at each ſide and the arms curving downwards, the panelling is plain, and below the ſeat are light open quatrefoils to let the ſtone be ſeen through them. The outſide of the arms or ſides is panelled in four narrow cuſped arches like window lights of the beginning of the 11th century. It is made of oak, faſtened together with pins and has been covered with a coat of plaſter (geſſo), which was afterwards gilded.

Two little leopards, to be noticed preſently, probably ſurmounted the two pinnacles, of which we ſtill ſee remains on either ſide, or they might be intended as reſts for the hands, and placed at the extremity of the arms. The arms themſelves may have been moulded, but they are covered with a ſtuffed canvas padding. The coronation ſtone is ſeen through quatrefoil openings below the ſeat. Mr. Burges conſiders that circles of gilded glaſs were inſerted in the circular panels, but this ſeems doubtful, owing to the ſhallowneſs of the mouldings. "There can be no doubt but that ſome ſort of ornament was applied to the pediment juſt below the crockets . . . . from what remains of the plaſter

Digitized by Google

ground." Mr. Burges is inclined to give the preference to a moſaic of differently coloured glaſs, ornamented on its upper ſurface with gilding. Gilding and painted decoration, however, ſeem more probable than any inſerted material requiring a bed of cement in addition to its own thickneſs. "In this inſtance the pattern would appear to have been a ſucceſſion of parallelograms touching each other, but with the angles cut off ſo as to afford ſpace for triangular" panels of a different colour.

The gilding has been done in the Italian manner, as we may ſee it in numerous inſtances in the great gilded coffers in the Muſeum. Moſt of it is irretrievably gone.

A ſort of diaper of quatrefoils filled with figures, groteſques, &c. and a figure of a ſitting king occupied the back and inſide of the arms, &c.; but moſt of this is now deſtroyed. "The figure probably repreſented a king ſeated, his feet reſting on a lion. The front of the throne (of this king) is panelled, and the panels filled with foliage. The cuſhion on which he is ſeated is diapered in lozenges, while the back exhibits a ſeries of quatrefoils connected by pellets."[1]

The chair reſts on four ſitting lions connected by a flat frame of four bars of wood, which ſtand on the floor.

The lions are modern work.

Curious hiſtorical notices are given of this chair by Mr. W. Burges in Sir G. Scott's Weſtminſter Abbey. He tells us, on the authority of Mr. Hunter, who publiſhed his reſearches in the Archæological Journal, that "At the beginning of Auguſt 1296, Edward the Firſt viſited the Abbey of Scone, where the kings of Scotland had always been crowned, and where he found the 'fatal ſtone' or 'ſtone of deſtiny' encloſed in a chair." No ſtone ever had ſuch a wonderful hiſtory. It was ſaid to be the identical ſtone upon which Jacob's head reſted when, at Bethel, "he tarried all night becauſe the ſun was ſet; and he took of the ſtones of that place and put them up for his pillows" (Gen. xxviii.). This ſtony pillow, ſo pregnant with revelations of the future, was ſaid to have travelled to Egypt, and from Egypt to Spain, then to Ireland, and thence to Scotland. King Kenneth cauſed the following diſtich to be engraved upon it:—

> "Ni fallat fatum, Scoti quocunque locatum
> Invenient lapidem regnare tenentur ibidem."
>
> Till fates prove falſe, wherever placed,
> This ſtone they find, Scots needs muſt reign.

[1] Gleanings from Weſtminſter Abbey, p. 123.

Digitized by Google

A prophecy which was fulfilled, according to ſome, when James I. was called to rule over the whole iſland. "There is a rectangular groove 1 ft. 2 in. by 9 in. on the upper ſurface, which may probably have received an engraved plate of metal." . . . "In the eyes of Edward it was both a precious relic and an emblem of ſovereignty which it was moſt deſirable to remove from the eyes of the Scottiſh people, and accordingly it was removed, for ſhortly after his viſit ſeveral inventories make mention of 'una petra magna ſuper quam reges Scociæ ſolebant coronari.' As to what became of the original chair the documents give us no information, but we do know, thanks to Mr. Hunter, pretty accurately the hiſtory of the preſent one."

"It appears that the king intended, in the firſt inſtance, to make the chair in bronze, and that Adam, the king's workman, had actually begun it. Indeed ſome parts were even finiſhed, and tools bought for the clearing up of the caſting. However, the king changed his mind, and we have accordingly 100*s.* paid for a chair in wood, made after the ſame pattern as the one which was to be caſt in copper. Alſo 13*s.* 4*d.* for carving, painting, and gilding two ſmall leopards in wood, which were delivered to Maſter Walter, the painter, to be placed upon and on either ſide of the chair made by him. The wardrobe account of the 29th Ed. I., ſhows that Maſter Walter was paid 1*l.* 19*s.* 7*d.* 'for making a ſtep at the foot of the new chair, in which the Scottiſh ſtone is placed; and for the wages of the carpenters and of the painters, and for colours and gold employed, and for the making a covering to cover the ſaid chair.'"

There is an entry by a contemporary hand in the inventory of the laſt year of Edward's reign: "Mittebatur per preceptum regis uſque Abbathium de Weſtmonaſterio ad aſſedendum ibidem juxta feretrum Sti Edwardi *in quadam cathedra lignea deaurata* quam Rex fieri precepit (ut reges Angliæ et Scociæ infra ſederent die coronationis eorundem) ad perpetuam rei memoriam" . . . In a certain gilded chair which the King had made that the Kings of England and Scotland might ſit thereon on the day of their coronation. Mr. Burges thinks it probable that the chair was uſed by the prieſt celebrating at St. Edward's altar.[2]

In 1328, July 1, there is a royal writ ordering the abbot to deliver up the ſtone to the ſheriff of London, to be carried to the queen-mother. It never went, however.

The chair has been uſed on all occaſions for the ceremonies of coronation. Mary, however, is ſaid to have uſed another chair, ſtill remaining, a curule chair in the Italian form, covered with purple

[2] Hunter, Arch. Journ. xiii. quoted *ib.*

Digitized by Google

velvet, ſent to her ſpecially by the Pope, which is preſerved at Wincheſter.[3]

The coronation chair is ſtill preſerved in the chapel of St. Edmund along with the ſhield and the tree of the ſaddle of Henry V. This laſt relic, however, is not to be ſeen there at preſent (1872). It is to be hoped that it has not been broken up.

WARDROBE or hanging cloſet, in walnut wood, belonging to Mr. J. E. Millais, R.A. Exhibited in the South Kenſington Muſeum.

This preſs or cloſet is 7 feet 3 inches high, by 6 feet 2 inches (cornice meaſure). It is cloſed by two doors, panelled and decorated with baluſter-ſhaped pilaſters and ſmall niches, crowned by an architectural cornice, and ſtands on a ſquare plinth.

The centre and ſides of the front are formed into three pilaſters, contracting and expanding in bold angles. The wider portions have ſquare collars, like the ſtair baluſters of the date of Elizabeth or James I., 1590-1620; in one or two places are wreaths an inch in diameter, formed by three ſmall acanthus leaves, carved in relief on the flat collars. On the tops of the baluſters reſt flying brackets of acanthus carving, which bulge and return under the cornice. The cornice extends ſeven inches from the ſide outlines, and three beyond the baſe outline. The upright panels are two ſyſtems of flat niches, their ſmall ſide columns reſting on carved acanthus brackets. There are two niches a little above the centre, nine inches high, with pedeſtals in which pegs remain, and in which ſhould ſtand figures cut in box or pear wood.[4] Above theſe niches are two ſmaller, not quite ſix inches high, and ranging with theſe, over the three pilaſters, are three others. They are all rather panelled receſſes than niches, ſunk to ſuch a depth as to ſhelter figures completely. There is no appearance of ſuch figures having been actually placed in either of theſe five niches. The ſides are divided by light raiſed mouldings into rectangles of various ſhapes.

The ſurface of the wood ſuggeſts an earlier date for the execution of the piece than that of the early ſeventeenth century, but on careful examination there ſeems no ſufficient reaſons to queſtion the authenticity of this attribution. The metal work of the lock is finely chaſed.

[3] "Regal Records," by J. R. Planché, p. 61.

[4] Richardſon, in his deſcription of this piece, ſuggeſts ſilver, without giving reaſons. Ivories are not common in ſuch poſitions, and the general unity and conſiſtency of the whole are in favour of wood.

Digitized by Google

It has been figured by Richardſon, in his Manſions, and is ſaid to have come from Theobalds, which would give it the date cir. 1620, at which time Theobalds was exchanged by King James I. for Hatfield with Robert, Earl of Saliſbury, ſucceſſor to Burleigh, when it became a Royal palace. Theobalds was, however, taken down and the furniture and the materials ſold in 1650, that the purchaſe-money might be divided among the ſoldiers of the Commonwealth.[5]

It was the property of Mr. Mackinlay when figured by Richardſon.

NAPKIN Preſs. Of carved oak, in the Elizabethan ſtyle, with a drawer and ſtand, ſupported on gadrooned acorn legs and baſe. Belonging to the collection of Colonel Meyrick.

It would not be eaſy to ſhow, in ſo ſmall a compaſs, any ſpecimen ſo characteriſtic of its day as this unpretending piece of furniture—meant, however, for the hall, not for the uſe of the pantry. The framework of the preſs is formed by two ſquare fluted pilaſters ending in acorn knobs, with croſs-piece to hold the ſcrew. It is heavily loaded with pierced ſcroll-work in pedimental form. Below is a drawer nearly ſquare, with front carved all over, but not deeply. This ſtands on a table, with curved gadrooned or ribbed front projecting boldly out beyond the ſquare drawer, and ſupported on turned acorn legs, the acorns reverſed, and ribs projecting down the ſurface of the cup; pierced angle-pieces of ſcroll-work are connected with the lower ſupports. The upper frame and ſcrew are neat and quiet, with delicate ſpiral and upright lines proper to each. The maſſive centre and ſolid ſupports all ſuggeſt the very ideal of one of the gable or pedimental compoſitions ſo pictureſquely ſet to crown the courts or fronts of Burleigh Houſe, Blickling Hall, Montacute Houſe, the Oxford Schools, or the heavy old furniture of Berkeley Caſtle, and the many houſes of the period, ſome one or more of which will occur to the reader. It exemplifies for its ſtyle that connexion between architecture and furniture which all influential ſtyles, while they laſted, ſeem to have impreſſed on furniture-makers or deſigners. Often this connexion ſuggeſts the want of ſenſe of propriety in furniture, and due adjuſtment of purpoſe and material; but occaſionally the alliance gives us happy and intereſting reſults.

[5] What remained of Theobalds was taken down by G. Preſcot, Eſq., the proprietor, in 1765.—"Gentleman's Magazine," xlii. p. 273.

Digitized by Google

CLOCKCASE, of walnut wood, with carved angle ornaments and figures. On the top is a ſmall organ front concealing the muſical apparatus of the clock. Of the laſt century. Belonging to Colonel Meyrick, and exhibited in the South Kenſington Muſeum.

The baſe of the caſe is about two feet ſquare, and of poliſhed walnut-wood, without marquetry. It falls in with a bold moulding, on the angles of which are ſeated figures, carved in full relief and gilt; Apollo and Diana. The central portion is three feet ſeven high and forms the door, inſide which is the ſpace for the vibration of the pendulum. It is filled with looking-glaſs of bevilled Vauxhall glaſs, ſhaped into broken curves at the top; dragons carved and gilt are on the angles, correſponding to the two figures at the baſe. The upper clockcaſe forms a ſquare with top and baſe, ſhaped out into broken curves, with bold mouldings round all the ſides. On the angles are ſmall detached wooden columns; theſe ſupport a group of gilt figures on the top. Two, Diana and Apollo, ſtand on the angles immediately over the column caps, and over the ſitting figures of the ſame perſonages on the baſe.

The top is arranged with groups of ſmall pipes, in the manner of an organ front, crowned by three figures, ſmaller than thoſe of Apollo and Diana, two repreſenting Fame and one Time.

The figures are taken from well-known ſtatues, ſuch as the Apollo Belvidere, and are admirably deſigned and carved.

The clock face bears ſix dials; the largeſt is marked with twenty-four hours, and a dark plate turning with the hour-hand covers the night hours. Various aſtronomical changes are indicated by the other dials.

The whole piece ſtands between eight and nine feet in height, and is a good example of the furniture of the time of Anne, which was deſigned for large halls or corridors, from which ſuites of rooms opened, and in which, therefore, it could be ſeen from ſome diſtance. The finiſh of the work, however, bears the cloſeſt inſpection.

THE SPEAKER'S COACH. Carved oak, gilt, with painted panels.

This is the oldeſt carriage, probably, ſtill in a condition for uſe, in England. It is carved in the ſtyle of the middle of the 17th century.

Digitized by Google

The body reſts on two maſſive bearers carved into groups in the round. Jupiter, Neptune, London bearing a rude model of the Tower, and a figure denoting Africa, with ſuitable attributes, are the ſubjects of theſe groups.

From beneath theſe maſſes iron bearers meet the ſtraps by which the body is ſuſpended to the fore and back ſtandards. The framework of the body is carved into foliage and figures almoſt detached. Four figures on the upper angles repreſent the cardinal virtues, Juſtice, Temperance, Fortitude, and Mercy.

Two figures of Ceres, or Abundance, uphold the driving-box; the footboard, ſupported by lions, is ſurmounted by a groteſque maſk. The hind ſtandard is carved with figure ſubjects of Mars and Hercules, and the back of it is carved with a group repreſenting Power, with captives chained to his throne, and Fame, two figures blowing trumpets on each ſide.

The framework of the panels is carved, and the roof has a maſſive projecting cornice and a gallery of carved and pierced woodwork, and a carved central finiſh; the upper panels are filled with ſheets of Vauxhall plate-glaſs, bevilled at the edges, probably replacing leather and gilt nails. On the lower left-hand panels is painted Britannia, with figures making offerings: and figures of Juſtice, Religion, Liberty, and Induſtry, preſenting the Bill of Rights to the Sovereign, who wears claſſic armour; are on the correſponding panels. Below theſe doors are carved the ſword and mace, emblematic of the Speaker's authority. The ſide panels contain painted figures repreſenting Letters, Architecture, Science, and Abundance. On the back panel is a painting of Britannia, with a mural crown, and St. Paul's in the background; on the lower, Apollo ſinging the praiſes of peace, and diſcord driven away. The front panel is painted with a nude figure of Innocence.

There are two ſeats inſide, and one in the middle for the ſword bearer and mace bearer. The chaplain and train bearer occupy the ſeat oppoſite that of the Speaker.

It is drawn by two horſes only, but the weight muſt be enormous, as there are 14 feet from axle to axle, and 19 feet of total length. There are no ſprings. The perch riſes by two iron curved braces before joining the fore part of the bed, ſo as to allow the forewheels to turn.

The colours are black and gold, but there is ſcarcely any black. The arms of each Speaker and his creſt are inſerted on ſhields that form details of painting on the four ſides.

There is a tradition that the Speaker's coach was uſed by Oliver Cromwell. It dates from the middle of the ſeventeenth century, and

Digitized by Google

the carving is equal to the fineſt furniture work of the late Jacobean period. It is a ſplendid piece of ſtate pageantry.

THE ROYAL STATE COACH.

This carriage, leſs ancient than that of the Lord Mayor, and ſtill leſs than that of the Speaker, was made about the year 1761 for the coronation of George III.

It is compoſed of four figures of tritons, who ſupport the body of the carriage on cables. The driver's box is ſeated on the two front figures; the footboard is a large ſcallop ſhell. "A beautiful object, though crowded with improprieties."[6] Its ſupports are tritons, not very well adapted to land carriages.

The frame is compoſed of eight palm trees, and trophies are carved on the four angles. The branches of the palm trees ſupport the roof; a crown ſurmounts the roof, ſtanding on boys repreſenting the three kingdoms, and holding the ſword of ſtate and various badges.

The panels are of bevilled glaſs in the upper portion; and copper painted in enamel on the lower.

The paintings are :— on the front, Britannia throned and attended by Faith, Juſtice, Prudence, Force, Fortitude, Commerce, Abundance, and Victory, from whom ſhe receives a laurel crown. On the right door, Induſtry and Invention, giving a cornucopia to the genius of England; Hiſtory and Peace, with attributes on the panels, right and left. Left door : Mars, Minerva and Mercury, ſupporting the Crown; the arts and ſciences on either ſide panel. Back panels: Neptune and Amphitrite in their car, drawn by ſea horſes, with attendants of marine deities, winds, rivers, &c. Over this panel is an heraldic achievement of arms and badges.

The lining is ſcarlet velvet, emboſſed and decorated with badges of the knightly orders in embroidery. The hammer cloth is of ſcarlet velvet, with gold badges and mountings.

The hammer cloth fittings have all been renewed in recent times. The length of the whole is 24 feet by 8 feet 3 inches. It is 12 feet high, and the pole is 12 feet long.

The carving is by Nicholas Collett, the panels painted by Cipriani, the chaſing by Coit, the coachmaker's part by Butler, the gilding by Rajulas (and this is triple throughout). The harneſs is by Ringſtead; it is of red morocco leather, with ſilver-gilt mounts.

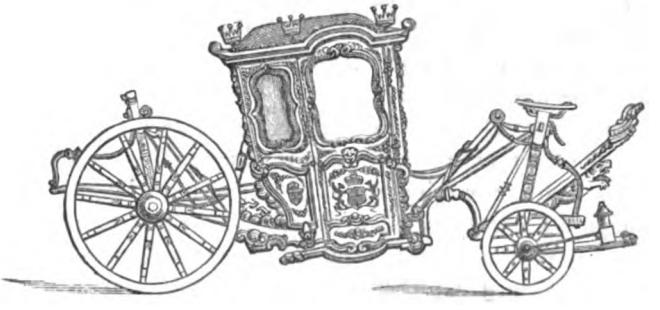
[6] Horace Walpole's Letters to Sir H. M.

Digitized by Google

The model of this carriage is mentioned by Nollekins[7] as having been made by Capitſoldi and Voyers, and the panels done in water-colours by Cipriani. According to this writer the old ſtate coach was purchaſed by the City of London and re-painted by Dance, but this ſtatement is contradicted by later evidence.

The coach itſelf was deſigned by Sir William Chambers, who recommended Joſeph Wilton, R.A., and Pigalle, the ſculptor, to ſuperintend the work.[8]

CARRIAGE. In oak and other woods, leather, &c., richly carved and gilt. A ſtate carriage belonging to Lord Darnley. Date about 1725–30.



The carriage exhibited in the Muſeum by Lord Darnley is the earlieſt example of a modern carriage to be ſeen there at preſent. It is a chariot, and dates from before the middle of the laſt century. It is of oak, at leaſt the carved portions. The roof covering, back and ſide upper panels, are covered with leather ornamented with braſs-headed nails ſet thickly in a vandyke border. The roof is coved ſlightly, and round the edge is a row of boſs-headed nails an inch and a quarter in diameter, ſet cloſe together in the old French method. In ſome old French carriages theſe heads were of cryſtal (glaſs) and the rings of the ſetting braſs or gilt bronze. The corners curl up into a circular plaque ſet

[7] Nollekins and his Times, i. p. 24.

[8] In 1571 Queen Elizabeth went to open Parliament in a coach drawn by two horſes in crimſon velvet houſings, richly embroidered. In 1588 ſhe was driven to St. Paul's to return thanks for the deſtruction of the Spaniſh armada in a "chariot throne" given her by the Earl of Arundel, who firſt made the uſe of carriages general in England.—Timbs: Curioſities of London, p. 784.

Digitized by Google

with ſmall nails. Six earl's coronets of braſs ſet on pins riſe above the corners and half way between on the ſides. The top is five inches wider than the bottom, three feet nine to three feet four inches. The frame of the front, ſides, door and the frame into which the door ſhuts are richly carved and gilt with flowers and flouriſhes of the Louis Quinze ſtyle. The door hinges on the front and opens by the ſide of the ſeat. The bar or frame piece, on which is the ſtep, and which receives the door frame, is alſo richly carved, and projects backwards and forwards with boſſes of carved work, as in the Speaker's coach. On the back boſs or end are figures of Jupiter and Neptune, one each ſide. From this back end projects a ſhort ⋖-ſhaped ſpring, compoſed in the modern way, of plates of tempered ſteel, and the ſtrap on which the back is hung is faſtened to it. The ⋖ is hid by a fine piece of bronze work pierced and chiſelled. The front forms one large window above, and a broad gilt panel below. On this panel, on the door panel, and on that which correſponds to the ſeat inſide, and on the lower back panel, the family arms and ſupporters are painted, and wreaths of flowers well executed fill up the ſpace round. The frame is maſſive.

From axle to axle the diſtance is ten feet three inches, and the perch which at the front and the rear ends is fourteen inches wide, forks out backwards five feet nine inches. From theſe forks ſhaped wrought-iron ſtays ſupport a carved wooden ſtandard, and there riſes another correſponding pair of iron ſtays and a ſtandard on the oppoſite end. Theſe ſtandards are framed together on the top and from them are hung the broad ſtraps that carry the body. A footboard for two or three footmen ſtands inſide this. Under it is the hind axle, and into it the forks of the perch are framed. The front is a maſſive framework, the fore axle being ten inches deep, but the perch is carried to it on two arched iron bars, wrought and ornamented. This arch is contrived to allow the fore wheels to turn under it. A carved framework ſtayed before and behind with iron, holds a bar on which the ſtate cloth or hammer cloth has been laid for the driver's ſeat. A ſloping footboard is ſet below. The ſeat and footboard are low, ſo low that the high front of the footboard would be lower than the tails of the horſes. From the driving ſeat frame the front ſtraps are hung. Theſe ſtraps are three inches wide by half an inch. The buckles, tongues, and loops are all of bronze, caſt and chiſelled up. The hinges are faced with terminal claſſic buſts. The wheels have carved ſpokes and carving round the nave. They are coloured vermilion. The tires are not hoops ſhrunk on, but are nailed in pieces like thoſe of modern gun carriage wheels, and the ſplinter bar is ſtayed by iron ſtraps to the points of the fore axles.

Digitized by Google

The ſtep of the carriage is covered by the door, and therefore inſide the carriage. The lining is gone. There is no ſword caſe. The body rakes back as we ſee the carriages in Hogarth's pictures: that of the adminiſtering of the bribery oath at the Election has a carriage inclined back in this faſhion. The woodwork is well carved and the bronze ſtrap buckles and ornaments, all of which bear the family creſt, are well modelled. The ſchool of good caſters and chaſers of metal furniture mounts was well eſtabliſhed in London, and carvers of ſoft wood were ſo well trained at that day, and have left us ſo many excellent proofs of their ſkill that we muſt aſſign the general ſtructure and details to Engliſh builders and workmen. Chippendale was a deſigner of ſtructures of this kind, as were the deſigners of room decorations, furniture, and houſe carved work in France during the whole of the century. The ſame muſt be ſaid of the heraldic painting. Four horſes, ſix for Court ceremonies, have dragged this ponderous but ſumptuous and pictureſque ſtructure down St. James' Street, perhaps to Maidſtone and Canterbury, to meet His Majeſty's Judges of Aſſize, or on other State occaſions. No great pace could be got out of it, and running footmen on the pavement, on either ſide of the ſtreet, eaſily kept up with the horſes. It is to be regretted that the harneſs has not been preſerved.

The arms are thoſe, either of the firſt Earl of Darnley, who died in 1728, or of his ſon. Firſt quarter: *Azure*, a griffin ſegreant armed and langued *gu.* Darnley. Second: quarterly of four. 1ſt. *azure*, a chevron between three lozenges *or.* Hyde. 2nd. *gu.* Three lions paſſant guardant *or.* O'Brien. 3rd: within an orle engrailed *gu.* a feſs chequy *arg.* and *az.* Stewart. 4th: *ſa.* A lion rampant within an orle of cinqfoils *ar.* Clifton.

The firſt earl quartered theſe four coats in right of his wife.

CHAIR of Wrought Iron, preſented to the Emperor Rudolph the Second, belonging to the Earl of Radnor, and exhibited at the South Kenſington Muſeum in the Loan Collection in 1862.

The general form of this chair correſponds with that of the antique ſella curulis of the Romans. It is not, however, actually a folding chair, nor made to be carried before the potentate whoſe privilege it was to uſe it. The back and arms are four uprights of unequal length, but inſtead of meeting like ſciſſors in the front and back, or

Digitized by Google

croſſing like an X in two pairs on the ſides, theſe portions meet in a central boſs and from that deſcend in two curves to four other members which end in ſquare poſts or feet, fronted with goat maſks and having caps and baſes of architectonic character. The caps form pedeſtals to figures of Ulyſſes and Achilles habited as antique Roman warriors. Behind them, reclining on the double curved members, are figures of Penelope and Briſeis, the ſquare tops of the ſecond or lower curve of theſe members forming pedeſtals to theſe figures, or rather footſtools, for they recline. They are half draped, half coiffées in the renaiſſance faſhion. Below the boſs uniting theſe four members is a demi-figure of a ſea nymph, with four volutes to her tail, which roll up and act as connecting inſide bars to the ſpreading ſupports. All the ſupports, arms, back, and legs are ſquare in ſection, and emboſſed and chaſed with delicate arabeſque work.

The arms are horizontal bars of ſimilar work, and the extremity of each is a circular boſs covered with arabeſque work.

The upper part of the back is a band of wrought iron, conſiſting of a group of horſemen, all in complete relief and without background, repreſenting the triumph of Julius Cæſar or Alexander. The horſemen enter an arch at one end, and the conqueror is ſeated in a triumphal four wheeled car, which is drawn by horſes capariſoned in deep houſings, at the other. The angles, which are the tops of the back frame pieces, are decorated with niches on each face tenanted by claſſic warriors, and they are covered by pedeſtals above, on one of which ſtands a claſſic philoſopher and on the other a warrior in armour.

Between this riſes a pedimental ſtructure in diminiſhing tiers, forming a façade ſupported by tiers of Doric columns, and brought down by volutes and brackets to the ſquare baſe.

In two tiers of panels is repreſented in tiny figures the dream of Nebuchadnezzar. A warrior, in a niche, divides the loweſt and largeſt of theſe panels, and little figures of genii, virtues, &c. ſupport the frame.

As a finiſh to the whole, two angels or genii ſupport a medallion portrait of the Emperor Rudolph the Second (died 1612).

The date, 1574, and name of the artiſt, Thomas Ruker, are on the boſs under the ſeat.

The ſeats and back are cuſhions ſuſpended by cords, which are knotted in a picturesque faſhion to rings contrived for that purpoſe, and the taſſels in which they end hang down at the ſides to add a furniſhed look to a material ſo rigid as iron when applied to perſonal uſes.

For a photograph of this remarkable piece ſee Arundel Society's publications, Decorative Furniture, Italian, Flemiſh, &c., 1871, plate xxx.

Digitized by Google

TABLE and Cabinet, of Boule work. No. 69 in the Exhibition at Gore Houſe. Belonging to the Queen, Windſor Caſtle, and exhibited at Gore Houſe in 1853.

Among the examples of Boule work to which we can moſt readily refer, one of the earlieſt is a ſmall cabinet or eſcritoire, ſlightly receſſed in the middle, with three ſide and one central drawers, and a cupboard in the centre with pigeon holes.

The table on the top is low enough for writing, and a ſet of three ſmall drawers is placed on it, leaving room for writing materials in the front portion.

The ſide diviſions ſtand on four legs each. Theſe are connected below by curved X braces, and are mounted with gilt metal mouldings and gilt acorn feet. The drawer fronts curve in and out in ſlight rolls, which are perpendicular. The legs are parts of four uprights ſet on the angles that frame the ſide diviſions together, and as they riſe they fall in by curved bracket pieces to the top, where they form ſlight projections to ſupport the table, which overhangs the faces of the front and ſides.

All theſe curved ſurfaces are covered with Boule marquetry, and this material includes ſhell, braſs, white metal, and blue enamelled bronze. Where the central front and drawers end hang braſs pieces, repreſenting the corner or front of a canopy of rich velvet or ſilk, inlaid with white metal, &c., and finiſh below with metal taſſels.

The principal part of the ſurface is braſs, and the ſhell and other metallic inlays are inlaid as ornaments on it.

The reſult is a greater ſhow of metallic luſtre, varied as it is by the different hues of the white, blue, and ſhell work, than if the main groundwork were tortoiſe-ſhell, and the metal ſubordinate to it in the ſcheme of decoration.

It is, in conſequence, a ſpecial repreſentative of this claſs of work.

The ſmall ſize of the piece, which is not higher than the ſervice of a writing table requires, marks an early ſpecimen of a claſs of furniture that became larger and more ſplendid in the days of Louis XV., when Boule had eſtabliſhed his reputation. Certain circumſtances connected with the decoration of the front have led to doubt whether it was not made before Boule's own time. "The armorial bearings introduced in various parts of the inlaying indicate it to have belonged to the celebrated family de Retz. The principal eſcutcheon bears the arms of Henri de Gondé, Duc de Retz and Beaupréau (1590,

Digitized by Google

1659), who died, leaving two daughters, co-heireſſes. The arms as here depicted being uſed by him till 1659."[9]

Theſe arms were, however, probably continued in uſe by one of the daughters, as the royal licenſe in ſuch caſes was occaſionally given to the huſband to continue and tranſmit a title otherwiſe extinct.

At any rate, this work has all the characteriſtics of the ſtyle commonly ſaid to have been invented by Boule, though in 1659 he would not have been above 17 years old, and it was perhaps executed ſubſequently to that date, either in accordance with an order given and not executed, or otherwiſe.

It forms part of the Royal collection at Windſor Caſtle.

BOULE Table and Commode, of old Boule work, belonging to the Duke of Hamilton. Exhibited at Gore Houſe.

The Boule tables are found often of very maſſive conſtruction. This example forms a table with ſarcophagus-ſhaped drawers below. The upper draw is concave on the ſurface, while the lower bulges outwards. The angles are ſupported by trapezophora of old Roman deſign. They are curved triangular legs, having female terminal buſts above and bold claw feet below. Theſe are connected with the leg by acanthus foliations, and curved offsets form ſhoulders to the upper figure, and fit round into ſpaces taken out of the angles of the drawers. A pair of wings ſtretches upwards, forming a ſpecies of niche round the heads.

The lower drawer is hung from, rather than ſupported by, theſe angle bearers, which ſtand clear of it. Curved pieces connected with the back of the claw feet and ending in a ſeparate ſet of ſpiral ſhell-ſhaped feet, effectually ſupport the lower part of the commode. A richly decorated central ſwing handle, ſcutcheon, &c., to the upper drawer, is balanced by two handles to the lower. The lock furniture of the lower draw forms a drop ornament below the upper handle.

CABINET of old Boule work. Square, with an upright central panel, and panelled doors on each ſide; date about 1700. Belonging to the Queen.

This cabinet was exhibited at Gore Houſe, and is made, as his later works were, in duplicate, the portions let in, or forming the ornament

[9] Catal. Gore Houſe Exhibition, 25.

Digitized by Google

in one example, being reverſed as to material in the other. One action of the ſaw in all modern Boule work, by putting together two materials, produces two grounds and two pieces cut from them which are counterparts of each other.

In the caſe of this cabinet the ground is the tortoiſeſhell and the decorations are of metal.

Under the top ſlab is a bold egg and tongue cornice line in metal. It is interrupted by the narrow upright panel forming the centre, which projects enough to break the cornice and meet the edge of the ſlab. It breaks a curved baſe moulding in the ſame way. The two ſide doors form together one panel, the corners of which are cut out by curves. The panel is indicated by a moulding of claſſic leaf work; volutes of metal, like the angles of Ionic columns, are planted on the four angles of the front, and fill the curves deducted from the corners of the panel. Halfway down the panel is a broad band of chiſelled metal, forming a ſort of fanciful altar front. It fills half the width of each panel, but curves out till it occupies the whole at the baſe. The ground of this altar front is of metal with fine ſcrolls of ſhell work on it. Maſks and other ornament in relief give expreſſion to points of this decoration. Two little flying cupids ſupport ſcrolls of ribbon over this front, which, like the whole of the panel, is interrupted by the upright panel of the centre.

Two pairs of piſtols in the lower part of each ſide indicate, perhaps, that this piece of furniture was made for one of the retired marſhals or generals of the old wars.

The various raiſed and chiſelled portions of the ornament are intended to relieve the quieter work round them. They are taſtefully diſtributed about the entire front of the cabinet, and are in due proportion alſo to each other.

In the ſame ſtyle, and made at the ſame time, is a ſquare upright cabinet of Boule work, exhibited at Gore Houſe, belonging to Mr. J. Morriſon. There are ſeveral differences of detail, but the general arrangement of parts and lines of diviſion are alike. (See a photograph of this piece in the Arundel Society's Decorative Furniture, French, 1871, No. vii.)

CONSOLE Table and Cabinet, ſurmounted by a clock, of Boule work. Belonging to the Duke of Buccleuch, and exhibited at Gore Houſe.

This piece conſiſts of a conſole table with marble top, ſupported on four trapezophora, the two in front nearer together than thoſe at the

Digitized by Google

back. The table itſelf curves inwards, and is narrower before than behind; and the two front legs are leſs maſſive. Crowned buſts reſt on the hips of theſe legs, which are ſhaped inwards as they deſcend. All ſtand on a flat plinth or baſe.

One drawer, with maſk and ſwing handle in the centre, faces the framework of this portion.

The more delicate and elaborate ornamentation is applied to the upper cabinet. It is formed by two ſets of three drawers each and a central cloſed portion ſet a little back. Four terminal caryatid figures in metal ſupport the uprights which divide theſe parts. A little trelliſed arbour or front in the ſtyle of Berain, containing a ſmall figure of Plenty, is inlaid on the door of the central diviſion. Above the terminal figures riſe, on pedeſtals, heraldic lions ſupporting armorial ſhields.

Theſe indicate the ownerſhip of the piece with the cipher M. E. It was made for Maximilian Emmanuel, 1662–1726, who was elector from 1679 till his death.

Above the central part riſes a tall clock, the ſides ſloping gradually inwards from the two lions and the dividing piers, which give the character of ſupports for this finiſhing portion of the piece. On the hips of the frame are rich mounts, terminal figures in relief well chiſelled, and the heads curving inwards till they meet the curves and foliations of the finiſh, a figure of Fame, ſeated on a figure of Time with two cupid children at her feet.

CLOCK. Boule work; on a pedeſtal of the ſame material, belonging to the Queen, Windſor Caſtle. Exhibited at Gore Houſe in 1853.

It forms a ſingle compoſition from the ground to the top of the clock. It is not, however, a clock with long pendulum and weight, ſo common during the eighteenth century, which required an upright caſe made in one piece. The French clocks of the Louis Quatorze period have mainſprings, and as in this inſtance, are generally ſeparate from the ſtands provided for them. Theſe are ſometimes part of a cabinet, as in the cabinet and table belonging to the Duke of Buccleugh, deſcribed above; ſometimes brackets to be faſtened to a wall, or, as in this inſtance, pedeſtals.

The whole piece of furniture is, therefore, in two pieces. The ſtand is a terminal pedeſtal decreaſing as it nears the ground, with a ſpreading baſe, which is not equal in diameter to the top, and ſupported by double claw feet ſet on the corners of the faces into which the front and back angles are ſpread.

Digitized by Google

Each corner of the angle faces finiſhes with goat maſks and other metal work in relief, and there is a moulded metal top or table above them, receding, however, from the extreme breadth of theſe upper ornaments; and on it ſtands the clockcaſe itſelf. The uſual maſk backed by broad rays, emblamatic of the ſun, is placed on the upper centre of the front, and raiſed metal mounts are laid down the angle faces and on the ſalient angles of the baſe.

All theſe parts ſet off the more ſubdued luſtre of the inlaid portions.

BOULE and other Furniture in the Hertford Collection, belonging to Sir Richard Wallace. Exhibited at Bethnal Green, 1872.

OLD BOULE WORK.

BOULE Coffer and Stand. The coffer is maſſively mounted with ſwing handles and metal ſtraps over the top, terminating in maſks in high relief. The lower portion of the ſides is in white metal, into which the ſhell arabeſques are inſerted in delicate proportions. The top is covered with ſhell arabeſques, alſo delicate as compared with the metal baſe. Braſs is added on the reliefs. The ſtand has a back; white metal and braſs form the baſe of this part alſo. The legs are joined by a ſhelf below, on which is a metal globe covered with fleur-de-lys in relief, and ſurmounted by the royal crown. End of the 17th century.

A PAIR of Cabinets, dado height, of brilliant metal. Boule work; the ground braſs and the ſhell delicately introduced. The centres have ſquare panels with edgings in relieved metal, and on each a pot of flowers in white metal, the flowers partly in white metal, partly in ſhell, and differing in the two cabinets. In the centre, above this panel, are medallions containing; one, the portrait of Henri IV., King of France, in relief, and the other, that of Sully, his miniſter. Theſe and the former belong to the early period of Boule manufacture in the 17th century.

Digitized by Google

FOUR companion Cabinets of the large Boule ſizes, with doors. Ionic volutes on the upper corners in relief, and pedeſtals below, on which recline two figures in high relief, one a ſage numbering on his fingers the triumphs of Louis XIV., the other a female figure, Fame or War, holding a ſcroll on which is a fortreſs or entrance to a fortified city. Theſe portions are alike throughout the four; ſhe points with the other hand to a ſtring of five braſs medals of different ſizes ſtanding in relief from the Boule work in the upper centre of the panel. Five ſimilar medals balance this arrangement on the other ſide of the front; the medals all differ, and commemorate events in the hiſtory of Louis XIV. Theſe pieces belong to the 17th century, and are ſimilar in character to the pieces in Windſor Caſtle.

A PAIR of Conſole Tables, ſupported on curved legs, the two centre legs have a triangular ſection. They are connected by ſhaped and curved braces below, on the centre of which ſtands a ſacrificial vaſe in gilt metal. The top has the ground of its decoration of ſhell, and the deſign repreſents birds behind bars, monkeys on the tight-rope, and ſimilar figures executed with great ſpirit in braſs. The edge of the table has braſs for the ground, and the decoration, groteſque dancing figures and arabeſques are in dark ſhell; rich mounts to the edges and legs in chiſelled gilt metal. 17th century.

A CONSOLE Table, round in plan, and reſting on curved legs richly mounted in gilt metal; the top has a deſign of monkeys playing, tight-rope dancing, &c. 17th century.

TWO upright Terminal Pedeſtals, with baſes and tops; belong to the ſame period of Boule work. On the front of each is the cypher of Louis XIV. in Italian letters, double and reverſed, as part of the arabeſque decoration.

A CHEST of Drawers, the front in the ſhape of Cupid's bow; each of the three drawer fronts in three panels, and the ſides formed into large panels ſtanding up in relief from the ſurround-

Digitized by Google

ing edges. The top is braſs on ſhell; the front and ſides ſhell on braſs; figures of dancers are inſerted amongſt the arabeſques. The handles, lock plates, and other mounts are maſſively modelled and richly chaſed and gilt.

A SET of ſarcophagus-ſhaped Drawers, ſupported on ſhort legs, decorated with new or red Boule, the ſhell in this caſe being laid on braſs, which gives it a red and brilliant appearance.

To the ſame claſs of forms of Boule belongs a wide table with ſhort legs, the ſpace at the ends being filled up flat three quarters of the height down. The top is divided delicately into a centre and two ſide ſpaces of Boule work; the ſide ſpaces are encloſed by a border of work in new Boule; the centre has a metal panel of braſs, on which is chaſed a hunting ſcene, villagers with dogs purſuing a hare, tumbling down, &c. The fronts of a ſet of drawers below are on white metal, with braſs and ſhell decorations, rich ſwing handles, &c.

A KNEE-HOLE Table with ſide drawers, mainly decorated with braſs on white metal, and a few lines and points of ſhell introduced. Figures of dancers are introduced among the arabeſque ornaments.

A CHEST of Drawers, of old Boule work, decorated beſides the white metal, braſs, and tortoiſeſhell, with ſpots of ivory and mother-of-pearl, ſome left of the natural hue, others ſtained green or enamelled with vermilion.

A CLOCK Caſe, on a terminal pedeſtal of plain tortoiſeſhell, with maſſive metal mounts. The edge of the clock is of maſſive gilt bronze, with ſemi-figures, repreſenting the four quarters of the globe, as ſupports to the top of the clock. Cupid is ſhooting on a pedeſtal as a top finiſh, and a maſſive medallion at the top of the pedeſtal contains figures of Atlas ſupporting the globe, in gilt metal. The clock frame within the metal mounts is in delicate ſhell and braſs work.

Digitized by Google

BOMBÉ TABLES.

A PAIR of Conſole Tables, with bombé drawer fronts, ſix feet in width at the back. The wood is tulip wood; the curved legs are edged, and the fronts are covered with bold rococo bronze work, gilt. The wood is unpoliſhed, and made before the diſcovery of the poliſh of the 18th century. Late 17th century.

LAC FURNITURE.

THERE are two pieces of furniture in the Hertford Collection, made of old lac, one a conſole table, the ends falling back in two curves. The lac is ſunk in, in panels, one in the front and one on each end; over this is laid a reticulation of gilt bronze. The centre of the front is occupied by a circular ſpace, encloſed by metal work, on which are two doves billing, ſtanding on a quiver. The front reſts on legs mounted with metal work, the tops of which are figures of ſyrens. This belongs to the early part of laſt century.

A TABLE with two drawers, the top and drawer fronts of old black lac panels, ſet in mounts of chiſelled gilt bronze, the principal feature of which is a linen feſtoon that decorates the lower edge of the drawer fronts and ſides. Early 18th century.

VERNIS MARTIN.

In the Hertford Collection are two pieces of furniture decorated in this manner.

A TABLE, with frame of wood and metal mounts. The legs have ſyrens on the top, connecting them with the frame and top. Theſe figures are of the ſame form and mould as the leg mounts on a table of old lac work and gilt bronze deſcribed above. The wood is coloured malachite green, and covered with the tranſparent lac varniſh known as Vernis Martin. It belongs to the beginning of the 18th century.

BOOK-CASE in two ſhelves, with pedeſtal and figures above. The ſides curve forwards, bracket-ſhaped on the edges. The upper portion has a group of figures of Cupid and Pſyche on a

Digitized by Google

circular pedeſtal, and two large female figures in gilt metal on either hand, repreſenting Peace and War. The woodwork is coloured and varniſhed as the laſt deſcribed.

GOUTHIÈRE AND RIEISENER.

CABINET of old mahogany with gilt metal mounts. The front is formed by delicately chaſed metal mounts into one panel, ſlightly projecting beyond two half panels, the angles are returned and roſettes placed in the corners ſo left. The ſides have trays or ſhelves of marble with gilt metal galleries, for holding china, and the front is decorated with a rich piece of arabeſque compoſition in gilt metal pierced and chaſed. There are two demi-figures of cupids with arabeſques curving about them. This portion and a wreath border along the upper edge of the front, round the legs, &c. are by Gouthière, and belong to the laſt thirty years of the 18th century.

A SIDEBOARD of old Spaniſh mahogany, with double drawer in front, quadrant ends. The principal decoration conſiſts in the delicate moulded and chiſelled metal mounts attributable to the hand of Gouthière. There is a cornice or border of leaf-work along the upper part, in which the fleur-de-lys is figured at intervals. It has been made moſt probably for the uſe of Louis XVI., by Rieiſener. Same period.

A PAIR of Tables, of which the ſlabs are of porphyry, and the legs ſquare with terminal caryatid figures on their tops. Theſe are covered with arabeſques moulded, chaſed and gilt, by Gouthière. Same period.

TABLE, with legs of ebony or eboniſed mahogany, mounted with arabeſques ſimilar in character and fineneſs of work to the laſt, and by the ſame hand; the legs ſurmounted by Ionic capitals. Same period.

CABINET of Amboyna wood, with plaques of Sèvres porcelain, containing paſtoral ſcenes in the ſtyle of Fragonard. The ſides have porcelain trays or ſhelves with metal galleries to hold china, and the key ſcutcheons and mounts are delicately chiſelled and gilt;

Digitized by Google

probably by Gouthière. The lines of moulding in metal are carefully preſerved though covered with chiſelled decoration. Same period.

WRITING Bureau of Rieiſener marquetry with metal mounts, a piece on the largeſt ſcale for ſuch furniture. It is ſix feet by three, and is four feet in height. It conſiſts of three diviſions. The top is a ſhelf or ſlab of marquetry in coloured woods on a dark ground, ſurrounded by a pierced metal pattern, with vaſes on the angles; the centre is a writing bureau, with curved cover that rolls into the interior when opened. A central lock in the upper portion and between it and the middle part, with richly chaſed gilt metal ſcutcheon, &c. opens the whole, rolling back the circular cover and opening the various drawers, &c. This flap or cover is inlaid in three marquetry panels or ſpaces. The centre has a lyre, books, and roſes inlaid in two coloured woods beſides pink ſtained wood for the roſes. In the ſide ſpaces are a dove and a cock in beech, laburnum, or other wood of light ruſſet hue. Below the centre is a ſlab or table projecting beyond the flap, and below that a knee arch with ſhallow drawer above and two drawers each ſide of it, the corners ending in legs richly decorated with mounts of gilt metal by Gouthière. The ſide drawers are inlaid with bunches of flowers in coloured marquetry. The two ends of the piece are divided into upper and lower marquetry panels; the upper having attributes of muſic in white wood (beech) partly darkened by burning, the lower a letter R in a circle; the R for Rex (Staniſlaus). At the back are ſpaces of marquetry, globes, &c., and a beautiful medallion in white wood darkened by burning, of a girl's head with her finger to her lips, an emblem of ſilence. The mounts are bold but gracefully diſpoſed.

The piece was made by Rieiſener, with mounts by Gouthière, at the order of Staniſlaus, King of Poland.

A CABINET with marble top and fine gallery of pierced metal work round it. It is in two ſtages, the lower oblong ſquare with ſupports cutting off the angles, going down into legs which are connected together by a ſhelf or tray below. The upper part is oval. All the edges, diviſions, &c. are mounted with chiſelled metal work, and the ſurface is inlaid in marquetry of quiet reticulated work with flowers in the central ſpaces. This is Rieiſener work of the beſt period, about 20 years before the end of laſt century, and the mounts are probably by Gouthière.

Digitized by Google

A CHEST of three drawers of mahogany, with gilt metal chiſelled mounts along the angles and edges of the drawer fronts. By Gouthière and Rieiſener probably. The drawers are lifted on four legs. The mahogany is of the choiceſt grained Spaniſh wood carefully poliſhed.

A TABLE inlaid with ſpecial care in the arrangement of the woods. The principal part on the top is a baſket of flowers; roſes and daffodils, the leaves of the roſes are dark brown; the loweſt and thoſe of the daffodils, as well as all the reſt of the leaves, are white, now yellow, and on a light ruſſet hue of ground-work. The whole ſurrounded with fine inlaid lines forming it into an ornamental ſpace or panel.

A CIRCULAR Table of old dark roſewood, with a ſet of circular plaques of Sèvres porcelain inlaid round, and one in the centre. They have flowers, but are generally white with blue borders. That in the centre has a monogram C. L., one in roſes the other in cornflowers, and a letter M underrunning them in gold. The whole is ſurrounded by chiſelled gilt mounts. By Gouthière probably; late 18th century.

A SMALL Bedroom Table, the upper part inlaid with bunches of jeſſamine on light coloured laburnum or other wood little leſs dark in hue than the pattern, with bordering of tulip wood. It is on light legs with chiſelled gilt metal mounts. Rieiſener work of the end of the laſt century.

A CABINET with marble top ſurrounded by a pierced metal gallery, and richly mounted with gilt metal, chiſelled. It is in two diviſions, the lower covered with quiet reticulation, and the upper ſhowing an architectural compoſition, all in very white wood helped by burning. The whole ſet in a border of tulip wood. There are bold floriated metal mounts in front with a tied ribbon in metal, and the metal edge mounts have floriated work on the inner ſides. All theſe

Digitized by Google

are backed by tulip wood which follows the outlines of the metal work in all its ſubdiviſions, and forms a light edge or background which iſolates the metal work from the architectural panel. The panel is by David, with mounts by Gouthière. It is of the latter part of laſt century.

A SET OF SHELVES of marquetry work by Rieiſener, and edged with gilt chiſelled metal. On the outſide the rims of the ſhelves contain tiny plates of wedgewood ware inſerted. It is French of about 1790.

A CABINET of Amboyna wood, richly mounted with Gouthière bronze chiſelled work. The centre has a medallion in alto-rilievo repreſenting a ſacrifice to Cupid.

A CABINET of marquetry, on which the decoration is very quiet reticulation in three woods, with light lines added. It is decorated by gilt mounts on the edges and two ſwags of gilt chiſelled work on the upper part of the front. It belongs to the beſt period of Rieiſener.

LOCKCASE. Of tulip wood, with maſſive mounts of chiſelled gilt bronze. Containing an aſtronomical clock. By Ferdinand Berthoud. Exhibited in the South Kenſington Muſeum, belonging to the Marquis of Weſtminſter.

This maſſive piece of French metal decoration is in the uſual upright form. The door or front is a pane of plate-glaſs encloſed in an architectonic moulding, deſcending in form of the front of a terminal pier or poſt to a bold moulding, alſo of architectonic character, which unites the body to the baſe.

Digitized by Google

The baſe is ſquare, of plain veneered tulip and roſewood, and has on its front a Greek key fret of gilt metal, ſtanding up in bold relief. This occupies the whole front and the fronts of the returning ſides.

Below the baſe is a bold torus moulding of laurel leaf, and a plinth.

The clock is a chronometer, and marks the twenty-four hours, age and changes of the moon, day of the month, &c. The maker of the caſe was probably Rieiſener, and of the chaſed work Gouthière. The clock maker, Berthoud, was the firſt conſtructor of chronometers in France, and was appointed chronometer maker to the Admiralty of France, member of the Inſtitute, &c. He was born near Neuchâtel, and ſettled in Paris in 1747, at the age of eighteen, and lived till 1807. The date of this piece of furniture may be placed about the year 1780.

COFFER, in Ebony, with mounts of chiſelled metal and inlaid on the ſides and ends with plaques of Sèvres porcelain; and table of ſimilar character. Belonging to the Queen, Windſor Caſtle. Exhibited at Gore Houſe in 1853.

Though theſe two pieces are not made by the ſame hand they are ſo nearly alike in the decorations that we may notice them together.

The box or coffer is ſtraight ſided, divided into three panels on the ſides by architectonic mouldings of chiſelled bronze gilt; the work, perhaps, of Gouthière.

There is a ſmall pierced gallery running round three ſides of the top and below it on the flat upper rail of the ſide panels; a frieze of chiſelled metal acanthus ſcrollwork runs round the coffer.

The plaques are attributed by Mr. J. C. Robinſon to Dodice, "whoſe beſt productions are dated about 1780." [10]

The ſubjects are amatory, and the dreſſes belong to the third quarter of the laſt century, about the period cited.

The table is mounted with metal in ſtraight lines. The legs are maſſive, and are fluted down their ſides, braced together by X-ſhaped curved pieces 10 inches from the ground. The corner pieces above them are decorated with ſcrollwork, nearly the ſame as that round the upper part of the coffer, and the drawer fronts decorated with Sèvres plaques leſs fine in execution than thoſe deſcribed above.

Catal. Gore Houſe Exhibition, No. 75.

Digitized by Google

CABINET, of mahogany, with mounts of chiſelled metal belonging to the Queen, Windſor Caſtle. Exhibited at Gore Houſe in 1853.

As this piece is one of the moſt complete examples of the work of Gouthière that can be pointed out we may deſcribe it as a type ſpecimen of his productions.

The body of the cabinet is flat, without relief or inlay, and is of poliſhed Spaniſh mahogany, of choice grain. All the decorations are made in the metal work.

The lower part is a table on four pairs of legs with drawer front between.

The legs are in two ſquare groups on the ſides; the delicate metal work on their ſides and points of junction with the upper frame repreſents ſo many quivers full of arrows, the feathered heads projecting above.

The groups are joined by croſs curved braces ſupporting vaſes richly mounted with chiſelled metal, one to each ſet of legs.

The panel of the centre drawer front is of metal with groups of little cupids on it in relief, and the two ſide diviſions in continuation are acanthus volutes, forming an architectonic figure.

Similar but more delicate work forms a frieze to the body of the piece, over which ſpreads a cornice in the renaiſſance manner. In receſſes at the angles are half draped caryatides in full relief in gilt bronze, forming ſupports to the upper cornice.

On the top is a rich central group in metal work, with a flat claſſic vaſe each ſide of it. The group is compoſed of two cupids ſupporting a royal crown fleur-de-lyſée, with two ſcutcheons below, on which are the arms of France and Sardinia reſpectively. Scrolls, drapery, rocks, &c., form a baſe to theſe figures.

This piece of furniture is ſuppoſed to have been added to the Royal Collections by King George IV.; but it was not mounted, and was found in parts ſeparated and neglected at the beginning of the ſucceeding reign, when they were found, and the whole cleaned and put together.

The arms of France and Savoy indicate that it was made for one of the brothers of Louis XVI., two of whom the Comte de Province, Louis XVIII., and the Comte d'Artois, Charles X., married Princeſſes of the houſe of Sardinia in 1771 and 1775, the period when the works of Gouthière were at their beſt.

Digitized by Google

INDIAN Woodwork. A pair of Folding Doors. In a door frame of teak carved and inlaid with ivory and metal work, from Keroly. In the India Muſeum, India Office.

We cannot point to a more important piece of genuine Indian wood carving in this country: theſe doors which encloſed, it is ſaid, a library, were ſent as a preſent to the Indian Government.

The door frame is of teak, ſquare on the outſide where it has been partly encloſed in the contiguous wall, moulded on the front edge, and on this outer front carved with a band of leaf-work in high relief, but kept in regular and architectural repoſe.

The total height of the outer frame encloſing the inner is 6 feet 4 inches, the width is 3 feet 6 inches, and the width of the outer door frame is 4 inches. The doors themſelves are hinged on pegs, which are prolongations of the back framing ſtiles, and drop into holes in the framework.

Each valve is divided into five panels. The ſtiles that frame theſe together are two inches wide and are covered with a plate of bronze faſtened by roſette nails riſing three-eighths of an inch above the ſurface of the plates and tinned, and theſe outer mouldings have an edge of cut leafwork in bronze. The valves are faſtened by an upright poſt two inches ſquare, with the corners canted off but left to form circular diſcs or boſſes correſponding with the panel diviſions. This upright is covered with bronze pierced in quatrefoils, chevrons and other ſmall patterns laid on talc plates coloured green and red, which impart a further metallic luſtre to the bronze. The poſt forms part of one ſide piece of the right-hand door valve.

The panels are 10 inches inſide by 9½, and are framed by a ¾-inch moulding of ordinary European form, the top and bottom fillet being of bronze; to theſe ſucceed a flat band of iron or bronze chaſed with foliage and ſilvered, and this band is edged on both ſides with rows of little carved leaves in ivory.

The centres of the panels are cut and pierced in patterns; the top and bottom panels are alike, reticulated quatrefoils having a roſette in the centre of carved ivory and plates of talc, with green and red colour underneath. The ſecond and fourth panels are alſo alike, hexagons, ſeparated by a reticulation of pierced bands, and with ivory roſettes.

The centre panels are carved in leafwork in the ſtyle of that on the door frame; and five ivory flowers laid over the carving, the central flower has eight petals and the other four are halves.

Digitized by Google

The material of the cutwork is dalburgia or blackwood, and of the mouldings roſewood ; the outer frame is of teak.

The door frame is carved all round, with no appearance of fill, the angles are mitred, and it is probable that it has been the door of a cloſet or preſs rather than of a room.

It is woodwork belonging to the 17th century.

For elegance of ſhape and proportion, and the propriety of the compoſition of the frame and ſubdiviſions of theſe doors, their mouldings and the panel carvings and ornaments, we can for the preſent name no other example ſo inſtructive. We are much reminded by this decoration of the pierced lattices at the S. Marco in Venice. Windows in the upper ſtory of the wall faces looking to the piazza and the ſea, are filled with ſuch work, undoubtedly of Byzantine derivation, but the adoption of this kind of decoration at Conſtantinople ſhows a great admixture of Aſiatic feeling with the remnant of Greek and Roman tradition that ſurvived at the ſeat of empire to the 12th and 13th centuries, perhaps later ſtill.

CHAIR of beaten Gold. Formerly uſed by Runjeetſing. In the India Muſeum.

This chair, which is octagonal and of the ordinary height and ſize, is in the form of two bowls reverſed, the upper and the lower decorated with bold acanthus and lotus leaf-work repouſſé. The upper part ſupports a ſeat, and has a circular back and arms decorated with repouſſé foliage. On the two arms are branches of iron caſed with gold, on which were formerly placed gold lotuſes, that opened with ſegmental petals and cloſed completely, containing probably mythological figures. Theſe portions were ſtolen in India by the ſervants of Runjeet Singh in the confuſion of an alarm of fire in his palace. It is of the pureſt gold on a wooden core, and is not older than the laſt century.

JAPANESE Lacware, belonging to H.R.H. the Duke of Edinburgh.

The oldeſt piece in this collection is a reading deſk, a little leſs than two feet in height by the ſame meaſurement in width. It has two ſupports half an inch ſquare, ſtanding on curved feet, maſſive enough

Digitized by Google

to keep the whole firm. The legs are connected together by a panel; the bookſtand ſlopes back like that of an ordinary book reſt of European make.

It is ornamented on the flat ſurfaces with landſcape ſubjects in lac work, and the connexions of the bars that form the framework are completed by ſilver mounts. The ſmaller wooden ſurfaces, ſuch as the upright and tranſverſe bars, are diapered in quatrefoils and delicate flowers in relief in lac and gold.

This piece was preſented to the Duke by the Mikado as a rare ſpecimen of old Japan work. The date is ſtated to be of the 16th century.

2. Cabinet or ſet of ſhelves, ſtanding on four legs or ſupports 2 feet 2 inches high. The legs paſs through the corners of the ſhelves, which hold them together. There are four ſhelves at unequal intervals. A cupboard or locker occupies half of the lower ſhelf but one. This part is lined with avanturine or plain gold duſt lacquer, with figures inſide the doors. Portions of the work are diapered, and other portions decorated with conventional landſcapes, in which the bamboo plant is a prominent feature. At intervals occur circular pateras, each containing two conventional feathers croſſed in ſaltire.

The edges and junctions are mounted with ironwork delicately damaſcened with gold. Similar work protects the feet on which it ſtands.

3. Another ſet of ſhelves of ſimilar ſize is differently arranged, though belonging to the ſame period and originally a portion of the ſame ſet of furniture. The ſhelves turn up at the ends. It contains two cupboards cloſed with doors.

The ends are framed up as panels pierced ſo as to leave only an edge or margin; the piercing takes the form of a leaf ſuch as that of a tulip tree, elegantly cuſped. The greater part of the ends are thus open, but the leaf-ſhape in which they are pierced leaves ample material at the angles to enſure the neceſſary conſtructive ſtrength.

There are a complete ſet of boxes and trays that fit into theſe ſhelves. They are made of canvas ſtiffened and made up on the outſide with lac-work reſembling wood but lighter and more tenacious, the angles being ſlightly rounded ſo as to avoid weakening the fibre of the material by a ſharp line of bending.

The decorations are of the ſame character as thoſe of the laſt named. Theſe pieces have formed part of the ſtate of a rich family, and would be of the ſame importance as ſilver plate among the treaſures of an European houſe.

Digitized by Google

4. A ſmall cheſt of drawers, three inches in depth by two in width. This ſmall caſket or ſet of receptacles for valuables is made with the finiſh and completeneſs of a large piece of furniture. There are three drawers furniſhed with ſwing handles of ſilver, in proportionate ſize. They are further cloſed by a door with ſilver hinges and ornamented with mounts of the ſame metal; and the whole is carried by a ſilver ring at the top. The lac decorations are pateras cutting each other and red flowers on a dull gold ground.

5. A box in the form of a maſs of rock. Diameter 2½ inches. The rock is on a ſtand. It has a flat top covered with a rocky landſcape, all in rich relief. It contains trays ſo richly lacquered as to look like work made in ſolid metal.

6. Another ſmall box in the form of two fans, one partly overlapping the other. The top of the under fan is of extraordinarily delicate ornamentation.

7. A ſmall box, numbered 95, covered with gold branches and foliage of lacquer work of great delicacy. The leaves are bunches of ſilver lac.

8. A box for containing medicinal drugs. It is fitted with trays and tiny boxes. One tray, a quarter of an inch in depth, contains ten ſilver roſette-ſhaped boxes; another is half an inch in depth; another, three quarters of an inch, containing ten boxes, each one inch ſquare and decorated with many varieties of ornament.

9. A box, numbered 97 in the catalogue, meaſuring eleven inches and a half by ſeven and a half, is ſubdivided and decorated with landſcapes, figures, houſes, &c. It contains boxes and trays, full of diviſions, and oblong or diagonal and heart-ſhaped boxes (for drugs) ſome lettered, ſome decorated with flowers and branches. There are ſteel rings for lifting the trays and finger holes below the little boxes by which to puſh them up. In all it contains three trays and ſeven boxes, ſubdivided and containing ſome three, ſome four or more ſmaller boxes each. One tray, an inch and a quarter deep, contains as many as fifty ſmall boxes. Each box is in a looſe wooden caſe of its own.

10. A diſh, numbered 96 in the catalogue, decorated with lac work in very high relief. The deſign is a flying figure of a warrior cloaked, and ſhaking a demon out of a bell. The bell is covered on the top with boſſes in the ſtyle of the bronze Japaneſe bells now in the Muſeum, and the handles are demon-headed after the ſame type. The cloak of the flying figure is blown out in broad folds behind him. There is below a rocky platform, with a wooden frame round it. Particular ſpots or points of light in the ornament are inlaid in mother-of-pearl.

Digitized by Google

The lac work on this piece is of a different kind from that on the foregoing. The material is worked up in relief ſo thick as to give it the appearance of wood carving. The decorations are bold and broad.

JAPANESE Cabinet of Woodwork, decorated with ſtraw. Exhibited in the South Kenſington Muſeum, belonging to Sir Rutherford Alcock, K.C.B.

This is an example of wood decorated with ſtraw. The cabinet is ſeven feet high by five feet ſix inches and it ſtands on a wooden baſe projecting three inches each way; the baſe is carved into monſter heads and flames at the angles, and ſtands on claw feet; this part is lacquered in vermilion.

The cabinet is in two parts, which can be ſeparated. There is no wood carving upon it. The lower part is cloſed with doors, round which are flat mouldings in ſtraw marquetry. They conſiſt of fine ſtripes perpendicular to the line of moulding, and the inner border or moulding is a ſet of fine zig-zags. The ſtraw is ſtained yellow and brown, and parts left of the natural hue.

The flat panels of the doors are in ſtraight chequers, formed by laying the grain in oppoſite directions in the alternate ſquares. The ſame method on a larger ſcale (two inches each ſquare) is uſed to decorate the lining of the upper open part of the cabinet, alternately brown and the natural hue; or merely oppoſed in grain as on the lower ſquare doors.

On the doors are painted in ſtained ſtraw, a party of children drawing a barrow, in which is a vaſe containing one of the ſmall Japaneſe gardens, flowers in full bloſſom, ſuch as the peony, pink, chryſanthemum, and dwarfed trees with gnarled ſtems. The car is in perſpective and coloured purple, with gold ornaments on the wheels. The vaſe is delicately worked over with ſimple coloured ſtripes and patterns, and tied round the neck with a crimſon ſcarf.

Branches of trees, ſtorks flying, ſparrows and other ſmall birds flying and drawn in all attitudes during that action, are laid upon the ſtraw work in different parts of the upper portion and the two ends or ſides of the cabinet.

The upper part is divided down the middle, and a portion at the top ſhuts off each diviſion with ſliding doors or panels. Below theſe it is open and unequally divided by drawers and ſhelves. The tops of the drawers alſo form ſhelves, and little piers on them ſupport the other

Digitized by Google

ſhelves, which are rolled over at the ends like flat verandahs. Theſe open parts of the cabinet are of various heights ſo contrived as to hold pieces of porcelain of any ſhape and ſize, and to ſhow them off to advantage.

The drawer handles, locks, and various mounts on the edges of the pieces placed where the ſtraw would be liable to injury, are of ſilver, engraved with peonies and other flowers.

CHINESE Furniture in the Duke of Edinburgh's Collection.

A ſet of chairs and tables or ſtands, the latter of which are 2 feet 8 inches high, the top 1 foot 4 inches in the largeſt dimenſions. They are of roſewood, with pierced work below, and a lower ſhelf of teak.

The chairs are 20½ inches high, the backs 15½ inches, quite ſtraight. A marble panel is ſet in the back, which is connected with the framing by pierced woodwork.

An oval ſtool is inlaid on the top with purple veined marble ſeat. The frame is carved and the legs moulded, reſting on claw feet. The wood is roſewood.

Similar Chineſe furniture is imported to England from time to time.

A table in two ſemicircles fitting together into one round of heavy cloſe-grained red wood, admirably fitted and poliſhed, formed part of the furniture of Chang, the Chineſe giant, a few years ago.

A CHINESE Sleeping Room; made of timber, and with the purpoſe of being moved about and erected in a tent or in any temporary building. In the poſſeſſion of Viſcount Gough, and now in the Dublin Exhibition (1872).

The whole ſtructure is ſix feet in length by two feet ſix inches, and is ſix feet eight inches high. It conſiſts of a ſmall room framed up in panels and having one ſide open with a ſmall pent houſe or verandah, with curved roof and pendants in front. The ſides have windows at three feet from the ground, the ſide openings are cloſed by ſhutters which ſlip down the outſide in groves made for the purpoſe. The front is framed in aſh, and bordered with work partly pierced, partly in ſmall panels of carved

Digitized by Google

boxwood. The fretted part is of roſewood. The front of the hood is decorated in a ſimilar manner.

Internally the room is divided into a fixed bench or couch, the under part opening with carved and panelled doors, within which are lockers or cupboards. Theſe are faced with roſewood, and the carving is on pieces of box inſerted. The couch has a fretted front above it, juſt as the outer or dreſſing portion of the room. The roof is panelled, and the whole ſtands on a floor. The dreſſing room and the couch are about the ſize of ſmall cabins on ſhipboard, two feet wide each. It can be cloſed with curtains in front, and it is furniſhed with a framed and boarded floor. The whole forms a ſmall hut elegantly decorated with pierced and carved woodwork. Compare with this the *Zotheca* mentioned p. xxxix.

Digitized by Google

Digitized by Google

INDEX OF NUMBERS.

The last two Numbers indicate the year in which each object has been acquired. In the case of Reproductions these numbers are put first.

Register No.	Page.	Register No.	Page.	Register No.	Page.
1. '52.	330	34. '52.	358	'68. 100.	284
2. '52.	331	35. '52.	341	'68. 122.	283
2. '71.	277	36. '52.	358	'68. 135.	182
3. '52.	331	37. '52.	300	'68. 136.	182
4. '52.	331	37. '65.	318	69. '63.	284
5. '52.	331	38. '52.	38	69. '64.	315
6. '52.	332	38. '68.	335	'69. 64.	183
7. '52.	332	39. '64.	275	'70. 8.	281
8. '52.	333	39. '70.	68	'70. 9.	86
9. '52.	333	40. '64.	265	'70. 10.	87
10. '52.	329	40*a*. '64.	290	'70. 15.	2
11. '52.	329	40. '70.	68	70. '64.	316
12. '52.	329	41. '64.	291	71. '64.	314
12. '66.	39	41. '69.	256	72. '64.	315
13. '52.	329	42. '52.	211	74. '54.	348
14. '52.	333	42. '64.	265	75. '66.	288
16. '52.	332	43. '52.	210	76. '65.	238
17. '52.	327	44. '52.	210	80. '64.	123
17. '69.	30	45. '69.	90	85. '64.	317
18. '52.	328	46. '52.	101	88. '64.	323
18. '69.	30	47. '70.	64	89. '64.	260
19. '52.	329	50. '52.	358	89. '66.	177
20. '52.	328	52. '52.	297	90. '64.	254
21. '52.	327	53. '53.	90	92. '64.	253
21. '69.	130	54. '53.	13	93. '64.	258
22. '52.	328	54. '71.	312	96. '66.	218
23. '52.	328	55. '35.	13	97. '66.	218
23. '67.	173	55. '71.	312	100. '64.	153
24. '51.	274	58. '67.	130	102. '64.	262
25. '52.	47	59. '65.	235	104. '64.	255
26. '51.	320	62. '65.	245	106. '54.	258
27. '51.	320	'64. 32.	82	118. '65.	314
27. '69.	42	67. '64.	315	119. '65.	313
28. '44.	319	'68. 10.	325	120. '65.	313
29. '44.	319	'68. 11.	326	121. '65.	313
30. '44.	319	'68. 16.	87	122. '65.	314
31. '44.	319	68. '64.	315	123. '64.	303
32. '44.	319	'68. 98.	181	123. '65.	313
33. '52.	358	'68. 99.	282	124. '65.	314

Digitized by Google

Register No.	Page.	Register No.	Page.	Register No.	Page.
125. '64.	173	235. '66.	83	294. '70.	74
125. '65.	288	236. '69.	294	299. '70.	248
132. '65.	302	238. '53.	176	300. '67.	278
132. '69.	240	239. '53.	178	304–304*d*. '66.	277
133. '65.	323	240. '53.	175	306. '66.	298
133. '69.	241	242. '64.	117	308. '67.	69
134. '65.	323	243. '64.	76	316. '67.	3
134. '69.	241	244. '64.	77	317. '66.	71
135. '69.	244	245–245*a*. '64.	218	318. '66.	153
138. '65.	263	246. '69.	234	318. '67.	343
144. '69.	302	247. '64.	214	322. '64.	254
146. '65	245	248. '69.	236	325. '64.	257
148. '69.	155	249. '69.	236	326. '64.	257
154. '69.	29	252. '64.	122	327. '64.	258
154*a*. '69.	29	264. '54.	351	328. '67.	317
155. '66.	147	265. '54.	351	331. '66.	255
156. '64.	53	268. '54.	352	336. '53.	217
156. '66.	220	273. '54.	347	340–340*a*. '66.	77
157. '66.	220	273. '60.	181	343. '66.	76
158. '66.	220	273. '65.	356	345–346*b*. '66.	344
159. '66.	220	278. '54.	357	349–349*a*. '71.	287
160. '66.	6	278. '65.	357	351. '64.	28
161. '66.	3	278. '69.	132	352–352*a*. '70.	170
165. '64.	258	279. '54.	357	353. '64.	177
167. '64.	261	279. '65.	348	353. '70.	170
169. '64.	239	279. '69.	114	357. '54.	23
170. '64.	240	280. '54.	357	358. '65.	353
171. '64.	256	280. '65.	348	359. '65.	354
172. '64.	259	280. '69.	169	360. '65.	354
173. '64.	260	281. '54.	357	361. '65.	354
174. '64.	255	281. '65.	350	362. '70.	171
175. '64.	254	281. '69.	252	363. '65.	353
180. '67.	176	282. '54.	357	364. '65.	353
181. '67.	176	282. '65.	348	365. '64.	148
182. '67.	173	282. '69.	252	365. '65.	352
191. '69.	318	284. '54.	358	366. '69.	344
194. '54.	210	284–284*c*. '69.	253	402. '54.	335
195. '54.	212	285. '65.	348	424. '69.	137
217. '66.	31	285. '69.	253	444. '65.	220
218. '66.	192	286. '65.	349	497. '68.	65
220. '70.	169	287. '65.	349	524–524*e*. '68.	180
221. '66.	10	287–287*a*. '69.	351	528. '64.	22
223. '66.	195	288. '64.	193	532. '69.	31
224. '66.	195	288. '65.	350		
225. '65.	334	289. '65.	350		
225. '66.	174	293. '70.	79		
227. '66.	121				
228. '66.	10				
232. '54.	301				

Digitized by Google

Register No.	Page.	Register No.	Page.	Register No.	Page.
547. '68.	327	846. '68.	316	1056. '44.	320
548. '68.	51	846. '69.	355	1071. '69.	304
575. '64.	36	847. '69.	355	1072. '69.	305
582. '54.	20	848. '69.	355	1073. '52.	336
598. '64.	22	849. '69.	355	1073. '69.	305
600. '64.	260	850. '69.	356	1073. }'71.	
601. '69.	11	851. '68.	235	1073*a*. }	71
602. '69.	12	851. '69.	356	1074. '52.	336
621. '68.	341	852. '68.	236	1074. '69.	305
632. '68.	285	852. '69.	356	1075. '69.	200
633. '68.	286	853. '69.	356	1076. '69.	200
635. '70.	286	868. '68.	235	1077. '69.	197
636. '70.	47	875. '69.	346	1078. '69.	200
652. '69.	282	876. '69.	345	1079. '69.	201
655. '69.	41	877. '69.	342	1080. '69.	202
656. '69.	41	878. '69.	345	1081. '69.	200
657. '69.	151	880. '69.	345	1082. '69.	201
679. '64.	152	881. '69.	346	1083. '69.	199
721. '69.	61	882. '69.	346	1084. '69.	199
768. '65.	160	884. '69.	342	1085. '69.	198
771. '65.	157	893. '69.	344	1087. '69.	6
772. '65.	54	906. '68.	27	1128. '64.	64
777. '65.	71	916. '69.	297	1130. '64.	16
778. '65.	297	917. '69.	266	1150. '68.	278
779. '65.	280	918. '69.	179	1153. '64.	28
780. '65.	298	920. '69.	339	1166. '64.	21
781. '65.	72	923. '69.	339	1167. '60.	21
783. '65.	72	924. '69.	339	1168. '64.	21
784. '65.	15	927– }'64.	233	1173. '64.	237
784. '69.	333	927*l*. }		1183. '64.	156
785. '65.	38	929. '53.	337	1206. '64.	40
785. '69.	333	935. '69.	339	1224. '64.	341
786. '65.	115	961. '55.	82	1225. '64.	334
787. '65.	116	962. '55	82	1225. '71.	202
788. '61.	161	963. '53.	337	1226. '64.	334
788. '65.	116	964. '53.	337	1227. '64.	334
789. '65.	116	965. '53.	337	1228. '64.	335
789. '69.	330	972. '69.	178	1262. '55.	338
790. '61.	330	973. '69.	150	1287. '71.	259
790. '65.	117	1020. '69.	150	1453. '71.	302
791. '61.	330	1021. '69.	150	1456. '71.	202
791. '65.	117	1046. '55.	261	1457. '71.	203
793. '69.	336	1047. '55.	149	1458. '71.	203
807. '69.	178	1048. '53.	160	1459. '71.	203
820. '69.	347	1049. '69.	197	1460. '71.	203
821. '69.	347	1050. '55.	238	1461. '71.	203
822. '69.	342	1051. '64.	177	1462. '71.	204
823. '69.	343	1051. '69.	199	1463. '71.	204
845. '69.	354	1052. '69.	196	1464. '71.	204

Digitized by Google

Register No.	Page.	Register No.	Page.	Register No.	Page.
1465. '71.	311	2147. '55.	300	2811. '66.	158
1466. '71.	311	2156. '55.	170	2813. '56.	26
1467. '71.	311	2158. '55.	25	3008. '56.	85
1468. '71.	311	2159. '51.	341	3265. '56.	29
1469. '71.	311	2172. '55.	22	3329. '56.	159
1470. '71.	306	2173. '55.	12	3342. '56.	160
1471. '71.	306	2181. '55.	14	3586. '56.	31
1472. '71.	306	2343. '55.	278	3607. '55.	14
1473. '71.	306	2386. '55.	325	3608. '55.	14
1474. '71.	307	2386*a*. '55.	325	3651. '56.	152
1475. '71.	307	2389. '55.	194	3674. '56.	2
1476. '71.	307	2390. '55.	15	3678. '53.	336
1477. '71.	307	2392. '55.	9	3679. '56.	321
1478. '71.	308	2393. '55.	162	3680. '56.	92
1479. '71.	308	2396. '55.	9	3681. '56.	92
1480. '71.	308	2399. '55.	93	3682. '56.	93
1481. '71.	308	2415. '56.	290	3683. '56.	93
1482. '71.	308	2417. '56.	243	4034. '56.	4
1483. '71.	309	2418. '56.	236	4044. '56.	159
1484. '71.	309	2419. '56.	223	4049. '56.	273
1485. '71.	309	2421. '56.	27	4050. '56.	271
1486. '71.	309	2422. '56.	36	4051. '56.	271
1487. '71.	309	2426. '56.	58	4060. '56.	343
1488. '71.	310	2428. '56.	17	4063. '56.	151
1489. '71.	310	2445. '56.	218	4077. '57.	249
1490. '71.	310	2452. '56.	67	4088. '57.	223
1491. '71.	310	2453. '56.	94	4101. '56.	215
1492. '71.	310	2455. '55.	288	4213. '57.	244
1524. '71.	202	2520. '48.	237	4215. '57.	167
1527. '71.	338	2528. '56.	15	4229. '57.	301
1537. '55.	114	2567. '56.	32	4238. '56.	46
1538. '55.	114	2568. '56.	30	4239. '56.	318
1542. '55.	20	2573. '56.	55	4240. '57.	262
1565. '55.	25	2574. '56.	26	4244. '57.	16
1583. '55.	209	2625. '56.	33	4250. '58.	78
1585. '55.	209	2629. '55.	118	4256. '56.	113
1599. '71.	292	2692. '56.	61	4279. '57.	7
1604. '71.	292	2714. }'56.	320	4296. '57.	26
1605. '55.	151	2714*a*. }		4315. '57.	237
1621. '55.	15	2715. '56.	291	4356. '57.	139
1642. '56.	27	2716. '56.	217	4357. '57.	139
1651. '56.	59	2726. '56.	296	4414. '57.	140
1736. '69.	224	2784. '56.	40	4415. '57.	141
1750. '69.	119	2785. '56.	40	4416. '57.	144
1769. '69.	147	2786. '56.	70	4417. '57.	145
1771. '69.	235	2787. '56.	57	4429. '57.	167
1833. '69.	183	2788. '56.	281	4440. '57.	238
2029. '55.	161	2789. '56.	120	4528. '58.	248
2142. '55.	277	2790. '56.	56	4550. '58.	66

Digitized by Google

Register No.	Page.	Register No.	Page.	Register No.	Page.
4618. '58.	117	5688. '59.	104	6812. '60.	296
4619. '58.	46	5689. '59.	104	6813. '60.	296
4620. '58.	285	5691. '59.	106	6867. '60.	155
4639. '58.	127	5692. '59.	106	6895–6895*k*. '60.	228
4656. '59.	221	5693. '59.	106		
4669. '59.	175	5694. '59.	106	6896–6896*k*. '60.	232
4674. '58.	221	5695. '59.	107		
4675. '58.	221	5701. '59.	32	6921. '60.	179
4709. '59.	219	5702. '59.	33	6935. '60.	168
4723. '59.	279	5703. '59.	80	6936. '60.	168
4724. '59.	278	5722. '59.	239	6937. '60.	167
4725. '59.	279	5757. '59.	29	6969. '60.	249
4835. '57.	154	5784. '59.	35	6973. '60.	249
4836. '57.	154	5785. '59.	299	6994. '60.	246
4838. '57.	154	5791. '60.	125	6995. '60.	246
4839. '57.	154	5792. '60.	127	7098. '60.	119
4841. '58.	242	5794. '59.	156	7117. '60.	84
4842. '58.	243	5804. '59.	131	7150. '60.	156
4843. '58.	243	5892. '59.	249	7179. '60.	104
4844. '58.	243	5893. '59.	155	7180. '60.	101
4845. '56.	241	5898. '59.	139	7181. '60.	111
4846. '56.	242	5907. '59.	39	7182. 7182*a*. '60.	111
4847. '56.	242	5909. '56.	316		
4848. '65.	242	5919. '50.	17	7183. '60.	103
4870–4881. '56.	223	5921. '59.	12	7184. '60.	102
		5922. '59.	18	7185. '60.	101
4882. '58.	95	5924. '59.	135	7186. '60.	101
4883. '58.	94	5925. '59.	294	7187. '60.	99
4886. '58.	141	5926. '59.	295	7188. '60.	102
4899. '59.	322	5927. '59.	142	7189. '60.	101
4900. '59.	321	5939. '59.	129	7190. '60.	99
4904. '58.	80	5960. '59.	104	7191. '60.	99
4905. '58.	80	5965. '59.	266	7192. '60.	101
4907. '58.	121	5999. '59.	134	7193. '60.	100
4908. '58.	264	6000. '59.	138	7194. '60.	99
4909. '58.	81	6001. '59.	134	7195. '60.	99
4910. '58.	81	6002. '59.	134	7196. '60.	102
5052. '57.	304	6003. '59.	138	7197. '60.	102
5087. '57.	153	6004. '59.	262	7198. '60.	110
5088. '57.	321	6005. '59.	150	7199. '60.	103
5417. '59.	39	6006. '59.	150	7200. '60.	110
5679. '59.	108	6008. '59.	295	7201. '60.	107
5680. '59.	108	6009. 6009*a*. '59.	81	7202. '60.	104
5681. '59.	109		82	7203. '60.	107
5682. '59.	109	6497. '56.	290	7204. '60.	103
5683. '59.	109	6498. '67.	95	7205. '60.	111
5684. '59.	109	6499. '57.	96	7206. '60.	112
5685. '59.	110	6746. '59.	274	7207. '60.	97
5687. '59.	104	6790. '60.	314	7208. '60.	98

Digitized by Google

Register No.	Page.	Register No.	Page.	Register No.	Page.
7209. '60.	98	7709. '61.	136	8121. '63.	209
7210. '60.	98	7719. '61.	249	8123. '63.	91
7211. '60.	91	7730. '62.	161	8124. '63.	216
7212. '60.	143	7744. '62.	145	8130. '63.	204
7213. '60.	143	7746. '62.	149	8131. '63.	214
7214. '60.	295	7812. '62.	146	8132. '63.	215
7215. '60.	289	7815. '62.	114	8133. '63.	215
7216. '60.	289	7816. '62.	158	8134. '63.	211
7217. '60.	269	7817. '61.	98	8137. '63.	210
7218. '60.	270	7818. '61.	114	8138. '63.	208
7219. '60.	271	7819. '61.	114	8139. '63.	205
7220. '60.	58	7820. '61.	158	8143. '63.	208
7221. '60.	288	7822. '61.	146	8144. '63.	209
7222. '60.	69	7823. '61.	70	8145. '63.	208
7223. '60.	133	7824. '61.	76	8146. '63.	208
7224. '60.	133	7825. '61.	142	8147. '63.	206
7225. '60.	171	7829. '61.	140	8148. '63.	205
7226. '60.	193	7830. '61.	140	8149. '63.	212
7247. '60.	50	7832. '61.	166	8153. '63.	213
7248. '60.	40	7836. '61.	250	8154. '63.	212
7258. '60.	172	7838. '61.	160	8155. '63.	213
7259. '60.	172	7849. '61.	169	8158. '63.	212
7270. '60.	118	7852. '62.	126	8160. '63.	206
7324. '60.	146	7853. '62.	219	8160*a*. '63.	216
7325. '60.	251	7854. '62.	219	8163. '63.	205
7325*a*. '60.	251	7855. '61.	280	8164. '63.	207
7325*b*. '60.	251	7855*a*. '61.	280	8167. '63.	206
7325*c*. '60.	252	7860. '62.	324	8168. '63.	207
7345. '61.	338	7861. '62.	324	8169. '63.	208
7354. '61.	193	7862. '62.	322	8170. '63.	207
7392. '60.	34	7863. '62.	321	8171. '63.	205
7393. '60.	33	7864. '62.	151	8172. '63.	215
7399. '60.	300	7865. '61.	250	8174. '63.	204
7401. '60.	222	7866. '61.	194	8175. '63.	209
7414. '60.	36	7869. '61.	112	8177. '63.	211
7415. '60.	322	7870. '60.	103	8182. '63.	212
7416. '60.	323	7881. '61.	161	8183. '63.	206
7534. '60.	250	7891. '61.	217	8184. '63.	216
7542. '61.	174	7895. '62.	261	8187. '63.	217
7613. '61.	124	7897. '63.	130	8188. '63.	214
7648. '61.	190	7898. '63.	127	8189. '63.	211
7666. '61.	41	7901. '61.	34	8190. '63.	213
7667. '61.	291	7902. '61.	24	8191. '63.	211
7696. '61.	189	7932. '61.	34	8192. '63.	213
7698. '61.	8	8027. '62.	292	8194. '63.	215
7699. '61.	7	8029. '63.	313	8197. '63.	216
7706. '61.	135	8042. '62.	267	8198. '63.	210
7707. '61.	136	8051. '62.	161	8204. '63.	216
7708. '61.	136	8052. '62.	162	8223. '63.	217

Digitized by Google

Register No.	Page.	Register No.	Page.	Register No.	Page.
8374. '63.	222	8459. '63.	2	8507. '63.	19
8375. '66.	148	8460. '63.	290	8513. '63.	32
8438. '63.	148	8464. '63.	92	8539. '63.	67
8439. '63.	268	8473. '63.	18	8881. '63.	328
8440. '63.	159	8496. '63.	337	8974. '63.	129
8441. '63.	324	8503. '63.	159	9087. '63.	20
8442. '63.	324	8505. '63.	1		
8453. '63.	272	8506. '63.	18		

Digitized by Google

GENERAL INDEX.

A

Abaci, xxxiv.
Abbo, 88.
Abbotsford, 114.
Abraham, 245.
Abundance, 365, 366.
Academie Royale, cxxxi.
Academy, Florence, 24.
..... Venice, 113.
Achilles, 370.
Actæon, 25.
Adam, 24, 124, 151, 196, 277.
....., the brothers, cxlv, clv, clxxxiii, ccxxi.
Adams, cci.
Adonis, 71.
Adoration of Magi, 29, 236, 279.
..... of Shepherds, 9, 29, 279.
Aelian, 188.
Aeneas, 187.
Æsop, 226, 317.
Africa, 63, 365.
Agamemnon, 59.
Aggo, Ubaldini d', 124.
Aglié, Count d', ccxl, 37.
Agnus Dei, 180.
Agony in the Garden, 23.
Ahasuerus, 119, 234.
Albret, Henri de, second King of Navarre, 189.
Albret, Jeanne de, 189.
Alcock, Sir Rutherford, 389.
Aldermaston, cxx.
Aldus, cxiv, 57.
Aleppo, 198.
Alessio, Church of St., 24.
Alexander the Great, 239, 302, 370.
Alexandria, xxii.
Alfred, lxiii.
Alhambra, cxvi.
Al-Malik al-Mansoor, 199.
Al-Malik al-Nafir, Muhammed Ben Kalaun, 197, 198.
Altamira, Marques de, 298.
Altis, xiv.
Altunbugha al-Maridani, 197, 198.
Amaranthe, Bois de, 263.
Amazons, 269.
Amboise, Château, cxiii.
Ambrose, St., 179.
Amelus, The river, 188.
America, 62, 63.
Amiens Cathedral, 11, 120.
Amphitrite, 366.
Andrea, cxxxv.
Andrea di Cosimo, lxxxvi.
Andromeda, 36.
Angel, 251.
Angelico da Fiesole, 24, 27, 132, 302.
Anglo-Norman furniture, lxix.
Anglo-Saxon carriages, lxvii.
..... houses, lxi.
..... ivories, lix.
..... metallurgy, lx, lxiv.
Anne of Bohemia, lxxvii.
Anne, Queen, cxlv, 37, 46, 95, 117, 164, 286.
Anne, St., 174.
Annunciation, 29, 37, 241, 249, 279.
Antiquarian Repertory, clxxxv.
Antioch, xxii.
Antony, St., Abbot, 28.
Antwerp, ccxxxi, 268.
Apocalypse, 278, 279.

Digitized by Google

Apollo, xli, xlvii, 8, 37, 41, 44, 47, 60, 61, 62, 144, 145, 146, 191, 226, 283, 293, 317, 364, 365.
Apoſtles, lxiv, 180, 278.
Arab, cxvi.
Arabah, cxcvi.
Arabeſques, cvii, cxlvi.
Aragon, Arms of, 222.
Arca, xxxviii.
Arcadius, liii.
Archæologia, lxiv.
Architectural woodwork, lxxx, cv, cvi, cxxix.
Architecture, 62, 365.
Aries, 227.
Arioſto, 97.
Ariſtotle, 302.
Ark, 74, 75.
Arles, lix.
Arno, 132.
Arundel, Earl of, 367.
Arundel Society, 370, 373.
Aſcenſion, 24, 179, 180, 279.
Aſellineau, ccxxvi.
Aſia, 62, 63.
Aſſumption, 279.
Aſſyria, x.
Aſſyrian, viii, xiii.
Athens, 239.
Athos, Monaſtery of Mount, 151.
Atlas, 377.
Attalus, K. of Pergamus, xxi, xl.
Aubrey, cxxxix.
Audenaerde, ccxxi.
Augſburg, 174, 278.
Auguries, 137.
Auguſtine, St., 179, 251.
Aurora, 59, 226.
Auſtria, Arms of, 43.
....., Emperor of, iii.
Aylſham, 234.

B

Bachelier of Toulouſe, cxii, 54, 55, 91, 239, 272, 289.
Bagnani, Family of, 107.
Bamberg, ccxxxiii.
Banquets, Mediæval, lxxiii.
Baptiſm of Chriſt, 28.
Baptiſt, St. John. *See* John.
Barbara, St., 268.
Barbedienne, Meſſrs., 292.
Barbetti, 274, 275.
Barbo family, 194.
Barcelona, clxxvi.
Barker, 227.
Barthélemy, cxlix.
Bartſch, 248.
Baſilicas, Roman, 119.
Baths, xxxix.
Bathſheba, 209.
Battle of the Standard, lxvii.
Baumgartner, cxxvii.
Bavaria, 25.
Bayeux tapeſtry, lxvi.
Baylis, 236.
Becker and Heffner, ccxxxiii.
Beckmann, cxcix.
Bedrooms, xxvi, xxix, lxxxiii, lxxxv.
....., Ceremonial of, clxvii, clxix.
Bedſteads, cxlii, clxi.
Bekker, xxxix, xl.
Bell, 220.
Bellino, 249.
Bellona, 269.
Bellows, cii.
Belus, Temple of, viii.
Benedict, St., 180.
Benſi Ceccini Palace, 324.
Berain, clii, 239, 374.
Bergamo, cxxxix.
Berkeley Caſtle, clxvii, 363.
Berlin, ccxxxiii.
Bernal Collection. *See* Collections.
Bernardo di Leccio, cv.
Bernini, cxxxi, cxl.
Berri, Ducheſſe de, 105.
Berruguete, 253.
Bibliophile Jacob, ccxxix.
Birdwood, lxxxviii, 338.

Digitized by Google

Biſellia, vi.
Biſhopthorpe, York, The Palace, 118.
Blickling Hall, cxx, 46, 363.
Board of Works, 204–208, 210–215, 217, 316, 317.
Bobo, 88.
Bombé, cxli.
Boniface, St., 23, 24.
Boniface IV., lxiv.
Borbonico Muſeum. *See* Muſeums.
Bordone, Paris, 301.
Borgia, Lucretia, wife of Alfonzo d'Eſte, Duke of Ferrara, 187.
Borgoña, F. de, cxv.
Borromini, cxl.
Boucher, cxlviii.
Boulle, André Charles, cxxxii, clii, clxxvii, clxxx, cc, 18, 371, 372.
Boxwood, cxxv.
Brambilla, ccxxxvii.
Brannek, ccxxxiii.
Bridge, G. F., 173.
Briere and Jouly, 2.
Briſeis, 370.
Britain, Metallurgy of, lx.
Britannia, 365, 366.
Bronze, xxxi.
Brooke, Rev. R., 195, 283.
Brown, Rawdon, 113.
Bruges, ccxxx.
Buccleugh, Duke of, 373, 374.
Bufetes, cxvi.
Bulley, Miſs, 314.
Buondelmonte, 30.
Buontalenti, cv.
Bureau, clxxxiv.
Burges, 267, 359–361.
Burleigh, 363.
Butler, 366.
Byzantine art, xlix.

C

Cabinets, clxxxi–clxxxiii.
Cacus, 133.
Cadogan, Earl of, 343.
Cadogan, Lady Auguſta, 343.
Cæſar, Julius, 86, 240, 370.
Cæſars, 66, 67.
Caligula, 172.
Campbell, Lady, 334, 335, 341.
Cancer, 226.
Candelabra, xxxii.
Caniſtra, xxxviii.
Cano, A., 255–256.
Canova, Jacopo di, 69.
Capitſoldi, clv, 367.
Capo di Monte, 85.
Capricornus, 226,
Caretta, cxcviii.
Cariole, 85.
Carlton Houſe, clv.
Carnicero, 262.
Carpentum, cxcv.
Carpets, xl, lxxiii.
Carriages, lii, lxxvii, cxxiv, cxxv, cxli, clx, clxxxviii, *ſqq.*, ccxxiii, ccxxvi.
Carrick, C., 288.
Carroccio, cxcvii.
Carruc, cxcv.
Caryatides, ix, 225.
Caſali, Family of, Cortona, 218.
Caſkets, lxxx.
Caſſandra, 146.
Caſtellani, 86, 87, 28, 281.
Caſtlemaine, cxxvi.
Caſtile, Arms of, 25, 75, 169, 221, 222.
Catelat, 88.
Catherine, St., of Alexandria, 24, 179, 268.
Catherine of Aragon, 168.
..... Braganza, 221.
Cauvet, cxlviii.
Cean, Bermudez, lxxxix.
Cedar beams, ix.
Ceilings, xxx, xl, xlii, xcvii.
Cellini, cxii.
Ceres, 62, 63, 84, 224, 365.
Certoſa di Pavia, 275.
Certoſina, lxxxvii.

Digitized by Google

Certoſino work, 70, 72, 75, 96, 97, 115, 133, 135, 146.
Ceylon, cxlix.
Chair of St. Peter, xlix, clxxiii, clxxiv.
Chairs, c, clxxii, clxxvi.
Chambers, Sir William, cxlv, cliv, clv, ccxxii, 367.
Chambord, cxiii.
Chariots, xix, li.
Charity, 192, 239, 288.
Charlemagne, lvi, lvii, lix, lxii, lxiii.
Charles I., 165, 267.
Charles II., cxxxiv, cxxxix, ccxx, 18, 95, 163, 164, 181, 221, 282.
Charles IV., Duc d'Alençon, 189.
Charles V., 25, 173.
Charles X., 384.
Charlotte, Queen, ccxxiv.
Chartres Cathedral, 27.
Chaſtity, 127, 128.
Chennevières, Pointel, ccxxiv.
Cherokee chief, 84.
Cherubs, 126, 160.
Cheſs, lxxv.
Cheſtnut, lxxxi.
Cheſts, xcviii.
Chineſe, cxlvi, clxxxi, 301.
Chippendale, cxlv, cliv, clxxvii, ccxxi, 184, 185, 285, 286, 317, 369.
Chriſtopher, St., 28.
Cicognara, ccxxxv.
Cipriani, clv, 47, 286, 366, 367.
Circus, lii.
Circus Maximus, 97.
Ciſium, cxcvi.
Ciſtella, xxxviii.
Citrus, xxxv.
Clare, Earl of, Lord Chancellor of Ireland, 83.
Claſſic ſymbols, lviii.
Clepſydra, lxiii.
Cleves, duchy of, 22.
Clifton Arms, 369.
Clive, 147.
Clodion, 227.
Clotaire II., 88, 89.
Cluny, H. de, iii.
Clymene, 145.
Coach, cxcix.
Cocles, Horatius, 131, 191.
Coenacula, xxvii.
Coit, 366.
Colbert, cxxx–cxxxvii.
Collection, Bernal, 9, 10, 12, 14, 15, 22, 25, 93, 162, 171, 184, 185, 194, 278, 300, 325, 341.
....., Carpentier, 122.
....., Debruges, 192.
....., Gigli-Campana, 124.
....., Hertford, cxxiv, cxliv, cli, ccxxviii, 375.
....., Meymar, 6, 196, 197, 198, 199, 200, 201, 202, 304, 305.
....., Pourtales, 238.
....., Soltikoff, 19, 192.
....., Soulages, iv, 7–9, 32, 33, 54–58, 72, 80, 91, 97–112, 133, 143, 148, 157–160, 171, 186–189, 193, 239, 273, 288, 289, 295.
....., Troſs, 173, 176.
Collett, N., 366.
Cologne, liv, ccxxxii, 68, 94, 241.
Colonna, iii.
Coloſſus, xxxiii.
Colour, uſe of, lxx–lxxiii, lxxxi.
Combs, lxxx.
Comedy, 286.
Commerce, 84, 366.
Compluvium, xxxiii.
Condemnation of our Lord, 23.
Conſtantine, arch of, 136.
Conſtantinople, xlix, liii, lvii.
Conyngham, M., cl.
Copeland, clv.
Corbet, 4.
Couches, xxxv–xxxix, cxl.
Crace, J. G., 47.
Cradles, clxx.
Crater, xxxiii.
Cromwell, O., 365.

Digitized by Google

Croſs, 262.
Cryſtal Palace Company, 337.
Cruchet, 320.
Crucifixion, 23, 261.
Cupboards, clxxxiv.
Cupids, 37, 61, 135–138, 140–144, 159, 160, 171, 181, 190, 227, 276.
Curtius, M., 25, 133, 191.

D

Dagobert, chair, of, ii, lxi, 11, 87, 89.
Damiano, civ.
Damaſus, St., Court of, in Vatican, 82.
Dance, 366.
Daniel, 143.
Danube, 131.
Daphne, 36, 144, 217.
Darnley, Lord, 83, 367, 369.
David, King, 143, 209, 272.
David, iii, cxlix, cl, clvii, 227, 382.
Davillier, ccxix, ccxxviii.
Davy, Sir Humphry, 316.
Death, 127, 128.
Debruges. *See* Collection, Debruges.
De Clare, 269.
Delafoſſe, E., cxlii, cxlviii.
De la Warr, Counteſs of, 182, 183, 283, 284.
Della Robbia, 250.
Dello-Delli, cxxxvi, 126, 131, 302.
Delphi, the Oracle of, 145.
Depoſition, the, 258.
Derby Houſe, clvi.
Deſcent of the Holy Spirit, 279, 180, 179.
Deſcent into Limbus, 23.
Deſcription, v. vi.
Diana, 8, 26, 33, 59, 60, 214, 226, 227, 272, 364.
Dii Majores, 293.
Dilettanti Society, clviii.
"Dini Caſſone," 126.
Dionyſus and Ariadne, xviii.
Diptychs, xlix.
Δίφροι, vi, x.
Dodice, 383.
Diſcord, 44, 45.
Dolphins, 8, 160, 219.
Dorſet, Dukes of, 183.
Dominic, S., civ.
D. da Mariotto, civ.
Donatello, 173.
Doon, 29.
Dorſet, Duke of, 183.
Dowels, wood, viii.
Drake, Sir F., 151, 224.
Dryden, 196.
Ducerceau, cxiii, 289.
Dürer, A., 45, 46, 175, 246, 248.
Du Sommerard, A., lvi, clviii.
Dutch, cxxii, cxxvii, cxliii.

E

Ébéniſte, cxlix, ccxxxix.
Eberſbach, 27.
Edelburga, 2, lxiv.
Edinburgh, Duke of, 349, 386, 387, 390.
Edmund, St., 362.
Edward I., lxxiv, lxxv, 360, 361.
Egypt, iv, v, vii, ix, x.
Egyptians, ancient, vi, xiii.
Ehinger, U., 174.
Eleanor, Queen, lxxi, lxxv.
Elector of Germany, 277, 278.
Eligius, St., 88.
Elizabeth, Queen, cxcix, cci, ccxx, 165, 224, 362, 367.
....., St., 28.
Elizabethan, cxix, cxxi.
Endymion, 59–227.
Entombment, 23.
Eridanus, 145.
Eſprit, St., 267.
Eſſedum, cxcvi.
Eſte family, 107, 187.
Eſther, 119, 234.

Digitized by Google

Eternal Father, 180, 192.
Eton College Chapel, 314–316.
Etruria, 131.
Etruſcans, xiv.
Eubœa, xix.
Europe, 62, 63.
Eve, 124, 151, 238, 277.
Evelyn, ccxx.
Exedræ, xxxvii.
Exeter Palace, 313.
Exhibition, London, 1851, 47, 48, 274, 275, 320, 327–329, 332, 333, 336.
....., ..., Commiſſioners of, 95, 96.
....., ..., 1862, 161, 162, 275, 292.
....., Annual (1871), 292.
....., Paris, 1855, 2, 48, 50, 58, 61, 92, 93, 217, 275, 291, 296, 320, 336.
....., ..., (1844), 319.
....., ..., Retroſpective, 1865, clviii.
....., ... (1867), 6, 11, 12, 41, 51, 61, 64, 150, 151, 178, 179, 196–202, 275, 282, 297, 304, 305, 325, 326, 330, 333, 336, 339, 342–347, 354–356.
....., ... (1867), Ruſſian Commiſſioner, 150, 178.
Ezekiel, 143.

F

Faith, 192, 239, 366.
Falſehood, 43.
Fame, 43, 364, 365, 374, 375.
Farneſe I. Ranuccio, 70.
Fate, 44, 45.
Faydherbe, Lucas, 237.
Ferdinand VII., 298.
Ferguſſon, ccii.
Feudal juriſdiction, xc.
Fife, Earls of, 318.
Fife Houſe, 318.
Figino, Giovanni Pietro, 192.
Figure ſculpture, lxxx.
Fiſher, 267.
Flagellation, 243.
Flattery, 44.
Fleece, Golden, 26, 97.
Flemiſh work, cxxii.
Floors, xcvii.
Flora, 226.
Flood or Deluge, 280.
Florence, cxxiv, clii cxxxiv, 28, 131, 159, 293.
Foculus, xxxviii.
Foliage, mediæval, lxv.
Follis, xxxviii.
Force, 366.
Fortitude, 11, 43, 45, 58, 140, 143, 186, 239, 299, 365, 366.
Forum, Roman, 25.
Fountain of Youth, 123.
Fourdinois, 58, 61, 62.
Fragonard, cxlviii, 227, 379.
Frames, cxxiv.
France, lxi.
....., Royal arms of, 221, 212, 384.
Francis, St., 255.
Francis I., cix., cxii, 17, 58, 62.
Franks, A. W., lx.
Franchi, Mr., 172, 181–183, 283–285.
Frederickſborg Royal Palace, 41.
French cabinet, cxxiii.
..... faſhions, cxlii–cxlviii.
Froiſſart, lxxxv.
Frullini, Luigi, 169, 178, 252.
Furniture, large, lxxx.

G

Gabriel, St., 242.
Gagliardi, Signor, 155.
Galileo, 2.
Ganymede, 269.

Digitized by Google

Garde Meuble, Paris, 37.
Garter, Order of, clxxix.
Gaunt, John of, clxxxii.
Genoa, clii, 296.
Gentile da Fabriano, 128, 130.
Geometric, lxxxviii.
George, St., 124, 177.
George III., 366.
..... IV., 384.
Georges, the, 37, 95.
German, cx.
Germany, cxiv.
Gherardeſchi, family of, 139.
Ghinello, Martino, 192.
Gibbon, liii, 316.
Gibbons, G., cxxxiv, 183, 184, 291.
....., pupils of, cxxxv.
Gibbs' bequeſt, lx.
Gilding, lxxxi, lxxxvi, lxxxix.
Giorgio Maggiore, St., church in Venice, 92.
Giotto, 28, 251.
Giovanni da Verona, civ.
Giuliano da Majano, civ.
Glaſs, xxx, cxxiv.
....., painting on, 36.
Glaſtonbury chair, clxxvi.
Gobelins, cxxxi, cxlviii.
Godard, H., 235.
Godfrey, T., 236.
Golden Fleece. *See* Fleece.
Goliath, 143, 272.
Goolab Singh Bahadoor, 331.
Gore Houſe, clviii, 18, 371–374, 383, 384.
Goſpels, 278.
Goths, lxii.
Gothic, cliv.
Gough, Viſcount, 390.
Gouthière, iii, cxliv, cli, clxxxiii, 225, 299, 379, 380–384.
Grævius, 86.
Graining, antique, xlvi.
Gray, George, 48.
Greek, 333.
Greeks, xiii–xix, xciv.
Gregory, St., 28, 179.
Grey, Mr., 51.
Grove, E. T., 236.
Grüner, Lewis, 323.
Guidobaldo II., Duke of Urbino, ii, 97, 98.
Guido del Servillino, civ.
Guildford Caſtle, lxxiv.
Guilds, lxxxii, cxxi.

H

Haddan Hall, cxviii.
Halkett, clxxiii.
Halls, lxiii, cx.
Haman, 119, 234.
Hamilton, Duke of, 372.
....., W., 83, 84.
Hampton Court, cxlvi, clxix, 66.
Hangarukette, 321.
Harpies, 170.
Hatfield, cxx, 363.
Hawkins, C., 235.
Hebrew furniture, xii.
Hector, 146.
Hecuba, 146.
Heinhofer, P., cxxvii.
Helder Bach, Van, 172.
Helios, 145.
Henri II., 92.
..... IV., 189.
Henry II., 62.
..... IV., 177, 375.
..... VII., xci, clx, ccxx, 118.
..... VIII., cix, clxxxii, ccxx, 44–46, 97.
Heppelwhite, A., clvi, 170, 286.
Herculaneum, xxi, cvi, cxlvi, 299.
Hercules, 43, 61, 133, 299, 365.
....., Columns of, 78.
Hernandez, G., 256.
Herodias, 237.
Hertford. *See* Collections.
Heſperus, 59.

Digitized by Google

Hilaire, 64.
Hildeſheim, xl.
Hill Hall, clxxx.
Hinges, xxviii.
Hippodrome Meta, 97.
Hiſtory, 366.
..... of Our Lord, 29.
Hogarth, ii, cxli, cxlv, 369.
Holbein, cix, 24, 42–46, 66, 246.
Holland Houſe, 46.
Holy Child. *See* Saviour, The Infant.
..... Family, 9.
..... Spirit, 180, 192.
..... Trinity, 24.
..... water veſſel, cxxxix.
Holtzapfel, ccxv.
Hope, 192, 239.
Houſehold gods, xxix.
Hungary, ccxxxv.
Huns, lx, lxiii.
Hunter, 360, 361.
Hyde, Arms, 369.

I

Iconoclaſts, lvii.
Idol cars, ccii.
India Muſeums. *See* Muſeums.
Induſtry, 44, 365, 366.
Innocence, 365.
Innocents, Maſſacre of, 29.
Invention, 366.
Iphigenia, 59.
Iriſh, lxi.
Iſabella, Queen, cxvii.
Iſaiah, 143.
Iſchia, 49.
Italian marquetry, cxxviii.
..... ſculpture, &c., xcii.
..... States, xcv.
Italians, lxxiv.

J

Jackſon and Graham, 50.
Jacob, 360.
Jacobean, cxxii.
Jacopo della Quercia, xcix.
James, St., the Greater, 174, 241.
..... I., 361–363.
..... II., 52, 95.
Janiculan hill, 131.
Japan, clvii.
Japanneſe, vii, cxliii, cxlvi.
Jennens and Bettridge, 13, 90, 300, 301.
Jeremiah, 143.
Jerome, St., 29, 119.
Jeruſalem, entry into, 23.
John, St., 23, 24, 243, 244, 246.
John the Baptiſt, St., 10, 11, 28, 180, 237, 240, 256.
Joſeph, St., 259.
Judah, 143.
Judith, 273.
Juno, 191, 266.
Jupiter, 8, 43, 142, 226, 227, 293, 365, 368.
..... Olympius, xxxvii.
..... Tonans, Temple of, 225.
Juſtice, 84, 140, 235, 239, 293, 299, 365, 366.
Juſtinian, lv.

K

Kauffmann, A., clv, 287.
Kenilworth, cxviii.
Kenneth, 360.
Keroly, 385.
Khorſabad, ix–xi.
King's College, 66, 119, 209.
Knole, cxx, 182, 183, 283, 284.
Koran, 196.
Kunigunde, 167.

L

Lacwork, cxlvi.
Ladouſſe, 70.
Lamb, The, 211, 217.
Lambeth glaſs, cxxxvii.

Digitized by Google

Lancret, cxviii.
Lanzi, ccxxxviii.
Lares, xxxvi.
Lars Porſena, 131, 191.
Laſalle, H., 250.
Laſt Supper, 23.
Laſt things, 265.
Layard, H. A., viii, cxci, 336.
Lebanon, Cedar of, xii.
Le Brun, cxxxi.
Lectica, xlii, lii.
Lectiſternium, clxiii.
Lenormant, 89.
Le Notre, cliv.
Leo, 226.
..... X., cix.
..... the Iſaurian, lvii.
Leon, 25, 75, 78, 221.
Lepautre, J., cxxxi, cxlii.
Letterwood, cl, note.
Lianard, 320.
Libra, 226.
Limoges, cxxvii, 88.
Line, C. H., 235.
Lionnet, Brothers, 87.
Liſbon, cxxvi.
Litters, cciv.
Lo, St., 273, 304.
Lock, M., clv, clxxvii, 170, 286.
Locks, Ancient, xxviii.
London houſes, lxxxi.
Looking-glaſſes, cxxv, cxxxv.
L'Orme, Ph. de, 293.
Loſely, cxx.
Louis VII., 88.
..... XIII., cxxxii.
..... XIV., cxxx, cxxxvii, cxliii, cxcix, ccxxvii, 4, 80, 95, 163, 177, 184, 194, 240, 263, 320, 374, 376.
..... XV., cxl, cci, 2, 18, 19, 62, 95, 153, 185, 264, 299, 303, 368, 371.
..... XVI., cxlii, cxlvi, clxxvii, ccxxx, 5, 18, 20, 95, 228, 290, 291, 299, 379–384.
..... XVIII., 384.
Louvain, ccxxxi.
Louvre, iii, vi, cxii, 87, 90.
Love, 45, 124, 127, 128, 302.
Lubke, ccxxxiii.
Lucifer, 45.
Lucullus, xli.
Lueſtorff, 67.
Luke, St., 243.
Luna, 142.
Luneville, cl.
Lyreback, li.

M

Mabuſe, J., xci, cix.
Macedonian, 321.
Machinery, xliii.
Mackinlay, Mr., 363.
Madonna. *See* Mary, The Bleſſed Virgin.
Magdalene, 245, 259.
Maggiolino, clii.
Magi, The, 257.
Mahogany, cxxi, ccxxii.
"Mahound," 195.
Mailli, château de, Burgundy, 122.
Malchus, 23.
Malines, Mechlin, ccxxxi.
Malpieri, L., 83.
Malthaiyah, ix.
Manlius Vulſo Longus, 25.
Manſard, J. H., cxlii.
Manſel, J., lxxi.
Mansfield, Lord, cxliv.
Mantovini, Family of, 69, 130.
Maple, xxxiv.
Marcellin, 319, 320.
Margaret, St., of Antioch, 189.
Margaritone, ccx.
Maria, Sta., del Orto, Venice, 130.
Marie Antoinette, ii, ccxxviii, ccxxix, 37, 224, 227, 228, 299.
Mark, St., 28, 83, 243.
....., ..., Church of, Venice, 119, 386.
Marot, Daniel, 60, 284.

Digitized by Google

Marquetry, lxxxix, cxxvii, cxxix, clvii, 263, 264.
Marriette, ccxxvi.
Mars, 8, 9, 52, 142, 191, 227, 269, 271, 365, 366.
Martial, cxlii.
Martin, St., 175, 176.
Mary, The Bleſſed Virgin, 28, 151, 173, 174, 180, 186, 237, 238, 247, 254, 259, 260, 278, 279.
....., Mother of James, 174.
....., Queen, 97, 361.
....., Wife of Cleophas, 174.
Maſks, 159, 193.
Matthew, St., 243.
Maurice, P., 267.
Maur, St., 180.
Maximian, St., lvi, clxxvi.
Maximilian, 248.
....., Emanuel, 374.
Maximinus, 179.
Mazarin, C., cxxx.
Mechlin, 237.
Medea, 286.
Mediævaliſm, lviii.
Medici Family, xcvi, civ, cxii, 17, 137, 138, 293.
Mediterranean, vii, 78.
Meehan, C. P., ccxxxvi.
Meiſſonnier, cxlii, cxlix.
Mercury, 8, 142, 271, 366.
Mercy, 84, 365.
Merlin, M., 221.
Merrifield, civ.
Meudon, iii.
Meymar Collection. *See* Collections.
Meyrick, Colonel, cxix, clxxxvii, 363, 364.
Michael, St., 45, 174.
Michel Angelo, 152, 293, 299.
Mikado of Japan, 387.
Milan, clii, 192.
Miletus, xl.
Millais, J. E., R.A., 362.
Miller, Mrs. Boyd, 334.
Millichope, lxix.
Minerva, 9, 19, 63, 84, 297, 366.
Minton, 51.
Mirrors, xvii, xxxi, xcvii, c, cxxxv.
Monmouth, clxx.
Monopodia, xxxiv.
Monreale, li.
Montanes, 260.
Months, The, 17, 60.
Monza, lvi.
Mooriſh, cxvi, 297.
Mordecai, 234.
Morocco, 266.
Morriſon, J., 373.
Mortlake, cxxxix.
Moſaic, xxv.
Moſes, xiii, 333.
Mudejar, cxvi.
Mulready, 48.
Mummy caſes, viii.
Murano, lxvii.
Muſeo Borbonico, clxxviii, 2, 3, 86, 87, 281.
Muſes, The, 37, 189, 317.
Muſeum, Aſhmolean, lxiii.
....., Bethnal Green, iii.
....., Britiſh, v, vi, viii, xi, xiii, xviii, xix, xxviii, xxxi–xxxiii, l, cx, 282.
....., Bruſſels, cxcii.
....., Edinburgh, 48, 58, 83.
....., Hôtel de Cluny, lxxxiii, cxxvi, cxliv.
....., India, 385, 386.
....., Louvre, iii, vi, vii, xlix.
....., Munich, clxiii.
..... of the Collegio Romano, 219, 279, 280.
..... of the Vatican, 83.
....., Palermo, xxiii.
....., Venice, cxxv.
Muſical inſtruments, viii.

Digitized by Google

N

Nagler, 257.
Napoleon III., 90.
Narbonne, lxiii.
Naſh, Manſions, cxi, cxix.
Nativity, 23, 36, 257.
Natoire, cxlviii, 227.
Naumachia, xliv, xlvii.
Neapolitan, 252.
Nebuchadnezzar, 370.
Neptune, 62, 63, 71, 227, 240, 293, 365, 366, 368.
Nero, xxxiii, 172.
Nevillier, 64.
New College, 229.
Newton, C., xl.
Nicene Creed, 125.
Nimrúd, ix.
Nineveh, viii–x.
Nollekins, 367.
Norfolk churches, 234.
Northampton, Counteſs of, 183.
Norwegian, lxiii, lxv, 325.
Noyers, de Dangu, cxxx.
Nuptiale, xxiv.
Nürnburg, lxxxii, ccxxxiii, 67, 174, 175, 195, 247.
Nymphs, 160.

O

Odoacer, lvi.
Odos, Château de, 189.
Og, King of Baſan, xii.
Ohtere, lxiii.
Olympus, 8.
Orange, lix.
Orvieto, civ.
Orleans, C. de, 189.
Oſſian, cxcvii.
Oſtrich eggs, xxxii.
Ottoman, cxi.
Ouen, S., 89.
Ovid, lxxxvi, xcviii.
Oxford Schools, 363.

P

Painting, 62.
Palaces, xci.
Palazzo, Vecchio, Milan, 323.
Pallone, Gamé of, 164.
Pan, 283.
Panels, lxxiii, cxiii.
Paradiſe, 124.
Pardo, G., cxvi.
Paris, Judgment of, 248.
Parker, lxxix.
Parma, Grand Duke of. *See* Farneſe.
Parthenon, xvii, 239.
Paſſe, Criſpin de, 4.
Paſſion of Our Saviour, 23, 29, 173, 192.
Patricians, xliii.
Paul's, St., Cathedral, 365, 367.
Pauſanias, xiv, xv.
Peace, 63, 83, 191, 379.
Pellegrino, Franceſco, 192.
Penelope, 370.
Pennant, cxxxviii.
Penn, William, 84.
Pentecoſt. *See* Deſcent of the Holy Spirit.
Perrault, cxxxi.
Perſepolis, ix, cxcii.
Perſeus, 36.
Perſia, lxxxvii.
Perſian, ix, xii.
Perſius, 187.
Peter, St., 23.
....., ..., Keys, 28.
Petorritum, cxcvi.
Petronius, xxxix, xli.
Petworth, cxxxiv.
Phaeton, 144, 145.
Philibert, de l'Orme, cxii, 293.
Philip II., cxxvii, 279.
..... V., 221.
Philippon, A., cxxxi.
Philiſtines, 143.
Phocas, liv.

Digitized by Google

Phœnix, 43.
Pia, Princeſs Maria, 178.
Piatti, Bartolommeo, 192.
Picart, B., cci.
Picture frames, xxix, xxxi.
Piera, Franciſcus M., 139.
Pietra Dura, ciii.
Pifetti, cxlvi.
Pigalle, 367.
Pilate, 23.
Pilentum, cxcv.
Pinacotheca, xxvii.
Piſa, 249, 296.
Piſces, 226.
Pius VI., 83.
Planché, J. R., 362.
Plate, table, xxx–xl.
Plenty, 84, 191.
Pliny, xxxv–xxxix, 188.
Plutarch, xxviii, xl.
Pluteus, xxxiii.
Po, the river, 145.
Poemer, Wolfgang, 175.
Poetry, 62.
Poiſſon, Henry, 117.
Pomeranian cabinet, cxxvi.
Pomona, 225.
Pompeii, xxi, cvi, 2, 3, 86, 87, 281, 299.
Pompey, xl.
Pope, lvi, 196.
Porcelain, clxxxvi.
Porter, Sir R., cxcii.
Portland Place, 47.
Power, 143, 365.
Poynter, E., 267.
Preſcot, G., 363.
Priam, King of Troy, 146.
Prignot, Eugène, 50.
Primaticcio, cix, cxii.
Priſage, lxxvii.
Progreſſes, lxxi, lxxvii.
Proſerpine, 187.
Prudence, 43, 140, 235, 239, 293, 366.
Pſyche, 378.
Pudenziana, S^a, xxv.
Pugin, A. W., clviii, 47, 48.
Punic wars, xxi, xxxix, xliii.
Pylades, 59.
Pyramus, 25, 128.
Pythagorean doctrine, 187.
Python, 145.

Q

Quattrocento, lxxxv.
Queen, the, cxlii, 181, 282, 284, 331–384.
Quercia, J. D., 124.
Queverdo, cxlix.
Quincy, Q. de, xxxvi.

R

Radnor, Earl of, 369.
Raglan, cxviii.
Rajulas, 366.
Raleigh, Sir W., ii, 224.
Raffaelle, cvii, 190, 226.
Ravenna, lvi.
Redgrave, R., 48, 302.
Regulus, 25.
Religion, 365.
Remus, 71, 137.
Renaiſſance, xciii, xcviii, cix, cx.
René de Provence, 56.
Repoſitoria, xl.
Reſtout, J., cxlii.
Reſurrection, 23, 24, 279.
Retz et Beaupréau, Duc de, 371.
Reveil, ccxxiv.
Revolution, clvii.
Rhea, 71.
Rheniſh, lvii, lviii.
Riaño, J., cxvii.
Rich, J. H., 276.
Richard of Cornwall, lxx.
Richard III., clxvi.
Richardſon, 362.
Rieſener, iii, cxliv, cxlix, 227, 263, 379–383.

Digitized by Google

Rieu, Dr., 196–199, 304.
Ringſtead, 366.
Roach, Smith, lx.
Robert, cxlix.
Robinſon, J. C., 153, 323, 383.
Rococo, cxl, cxlv.
Roman furniture, &c., xx–xlviii, lxiv.
Rome, xcv, xcvii.
Romulus, 71, 137.
Roofs, lxxviii, lxxxii.
Roſe, St., 260.
Roſpigliofi, 135.
Roſſi, Cav. de', clxxiv.
Rothſchild, Baron, cl.
Rouen, 11, 212, 221.
Round table, clxxix, 13.
Roundels, clxxxv.
Rovere, C., ccxl.
Rubens, 237.
Rudolph II., 369, 370.
Ruker, T., 370.
Runjeet Singh, 386.
Rupert, Prince, 267.

S

Sackvilles. *See* Dorſet, Dukes of.
St. Audemar, ciii.
St. Cloud, iii, cxlix.
St. Gobain, cxxxvii.
Sta. Sophia, lv.
Salamanca, cxvii.
Salembier, cxlviii.
Saliſbury, Robert, Earl of, 363.
Samſon, 10, 11, 299.
Samuel, 143.
Sanſovino, Jacopo, 69.
Santiago, lxxxix.
Saracens, 131.
" Saracen's Head," 195.
Sardinia, arms of, 384.
Saturn, 8.
Satyrs, 146, 170–172, 191, 273.
Sauzay, cxxxv.
Savarin, cxxxix.
Saviour, the Infant, 174, 186, 237, 238, 278.
....., Our, 173, 174, 180, 190 192, 279, 280.
Savoy, arms of, 43, 384.
....., Louiſe de, 189.
....., Royal family of, 190.
Saul, 143.
Sauvrezy, 291.
Saxony, arms of, 43.
Scabellum, xxxvi.
Scamnum, xxxvii, xxxviii.
Scævola, M., 191.
Science, 365.
Scipio, xliii.
Schwahn, Heinrich, 160.
Scone, abbey of, 360.
Scorpio, 226.
Scott, Sir G., 360.
....., Sir Walter, 114.
Scourging at the Pillar, 23.
Scrinia, xxvii.
Seaſons, 17, 58, 60, 135, 136, 143, 173, 226, 227.
Sebaſtian, St., 254.
Seats, xxxvi.
Secchi, clxxv.
Secular games, xlvii.
Semper, Profeſſor, 48.
Seneca, xli.
Seré, 122.
Sergius, St., 150.
Serilly, Marquiſe de, 224, 228.
Servius, 187.
Settles, lxxvi.
Seville, cxv.
Sèvres, cxlviii, clii, ccxxix.
Sforza family, 103.
Shakeſpeare, 166.
Sheba, Queen of, 119, 126.
Sheraton, T., clvi, clxxvii, 90.
Ships, xliii.
Sideboards, clxxxiv.
Siena, ccxxxviii.

Digitized by Google

Silver, xxxix, cxxvii, cxxxiii, clxxvi.
Silveſtre, 195.
Simon, St., 241.
Slaves, xliii.
Smirke, S., lxxviii.
Smith, M. T., 15.
Society of Arts, 173, 235, 236.
Soho, cxxix.
Solaria, xxvii.
Solomon, vii, ix–xii, 119, 126, 127.
Soltikoff. *See* Collections.
Soulages, iv; and *ſee* Collections.
Spain, lxxiii, xcv, cxiv, 221, 241.
Spaniſh, cxv.
Spanus, A., 278, 279.
Speaker's Coach, cxxvi.
Speke Hall, cxviii.
Sphinx, 170, 171, 289.
Standard, battle of, cxcvii.
Staniſlas, King, clxxxiv, ccxxviii, 380.
Star Chamber, 314.
Steno, 104.
Stewart arms, 369.
Stirling Maxwell, Sir W., ccxli.
Stowe, cc.
Strickland, A., xci, clxxxv, ccv.
Strutt, 163.
Stuart, cxvii, cxxi, 266.
Sublicius, Pons, 131.
Suger, 87, 88.
Sully, 375.
Summerly, 220, 302.
Sun, 226.
Suſa, 239.
Syrian room, Britiſh Muſeum, xiv.

T

Tables, xxxiv–xxxix, lxxvi, xcix civ, cxiii, clxxviii.
Tablets, xliv.
Tablinum, xxxvi.
Tapeſtry, xxi, xl, lxxiv, lxxxiv, lxxxix.
Tapeta, xl.
Tarquin the Proud, 131.
Tarſia, ciii.
Taurus, 227.
Tellus, 144.
Temperance, 11, 43, 58, 140, 239, 293, 365.
Thackeray, W. M., 194.
Theobalds, 363.
Theodoric, lvi.
Theodoſius, lii, lv, cxcv.
Theophilus, liii.
Theatres, xliv.
Thereſa, S., 256.
Thiſbe, 25, 128.
Thomas, St., 241.
Throne, Conſtantinople, liv.
Tiber, 131, 191.
Timber, xlvii.
....., houſes of, lxxxii.
Timbs, 367.
Time, 43, 45, 364, 374.
Tippoo Saib, x.
Titian, 35.
Titus, arch of, 119.
Toledo, cxv, 255.
Tomlinſon, ccxv.
Tooloon, moſque of, Cairo, 198.
Tools, xlvi.
Torrigiano, xci.
Tortoiſeſhell, ccxiv.
Toulouſe, 70.
Tourlaville, cxxxvii.
Tower of London, 365.
Townſhend Bequeſt, 183.
Tracery, lxxxiv.
Tragedy, 286.
Trajan's Column, 131, 137, 211, 287.
Travelling, ccvi.
Trianon, iii, cxlix.
Triclinium, xxiv, clxiii.
Tripods, xxxiv.
Triton, 218.
Triumphal arches, cvi.
Troy, 146.
Truth, 43.
Tudor, cx, cxviii.

Digitized by Google

Tudor badges, 42, 46, 228.
..... period, 118.
Tuileries, ccxxvii, 37.
Tunbridge, 285.
Turin, ccxl.
Turks, 131.
Turner, lxxv, ccvi, ccxix.
Tuſcany, 85, 250, 265.
Tyre, vii, xii.
Tyrrhenians or Tuſcans, xix, xxi.

U

Ulm, ccxxxiii.
Ulyſſes, 370.
Univerſities, 46.
Urbino, ii, lxxxviii, 97.

V

Vacca, Porta della, 296.
Valentinian, lv.
Valladolid, cxv.
Valois, Marguerite de, 189.
Vandyck, 165.
Vanity, 35.
Vargueños, cxvi, 73.
Vaſari, lxxxvi, ccxxxv.
Vaſes, ſeats painted on, xvii, xviii.
Vatican, civ, ccxxxvii, 82, 226.
..... Muſeum. *See* Muſeums.
Vaughan, Mr., 92.
Vauxhall, cxxii, cxxxvii.
Vela, xli.
Vendramino family, 104.
Vendramin Calergi, 104.
Veneering, xlvi.
Venice, li, lvi, lxvii, lxxxvii, xciii–xcvii, c, cxxiv, cxxxviii, clii, ccxxxi, 159, 324.
Venus, 8, 35, 52, 61, 71, 160, 190, 191, 227, 271, 293.
....., Temple of, 281.
Vernis, Martin, iii, cxliii.
Veronica, St., 23.
Verſailles, cxxxii.
Vices, 46, 186, 181.
Victory, 281, 282, 366.
Vignola, ccxxxii.
Vinewood, xlvii.
Viollet le Duc, lxxv, lxxvi, lxxix, clxv.
Virgil, 187.
Virgin, Bleſſed, 242, 244.
Virtues, 43, 45, 46, 186, 187, 124, 266, 269, 270.
Viſitation, 28.
Vitruvius, xxv, xxx–xxxiii.
Volay, Johan, 222.
Voyers, 367.
Vulcan, 8, 61, 226.

W

Wadham, 46.
Wallace, Sir Richard, iii, 375. *See* Hertford Collection.
Wallis, T. W., 235.
Walpole, Horace, cliv, ccxix, 366.
Walter, Maſter, 361.
War, 45, 379.
Ward, J., 265.
Wardrobes, lxxii, clxxxi.
Ware, bed of, clxviii, 3.
Waring, civ.
Watteau, cxliii.
Waverley, clviii.
Way, A., clxxxviii.
Way of the Croſs, 23.
Weale, J. H., ccxxx.
Webb, J., 113, 217.
Wedgwood, 48, 49, 51, 52.
Weſtminſter, lxxiii, lxxiv, lxxviii.
..... Abbey, 37, 344, 360.
....., Marquis of, ccxxx, 382.
Weſtphalia, 66.
Whirlecotes, cxcviii.
Wilkinſon, Sir G., iii, clxxxviii.
Willemin, lxix, clxxxiv.
William III., cxxvii, clxxvii, ccxxvi, 284, 285.

Digitized by Google

Wilton, J., clv, 367.
Windſor Caſtle, x, lxxiii, xci, cli, clviii, 181, 282, 284, 371, 372, 374, 376, 383, 384.
Windows, 84.
..... glaſs, xxvi.
..... faſtenings, xxix.
Wiſeman, Cardinal, clxxiv.
Wolſey, cix, 66.
Wood ſtructure, lxxxi, xci.
Woods uſed, xi, xix, xliv, xlvi, cxlix, ccxviii.
Woodwork, cxv.
Wren, Sir C., cxxxiv.
Wright, lxix, lxxvi.
..... and Mansfield, 51.
Wyatt, J., clviii, 48.
Wykeham, 229.

X

Xanthus, xiii.

Z

Zotheca, xxxix.

Digitized by Google

LONDON:
Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,
Printers to the Queen's most Excellent Majesty.
For Her Majesty's Stationery Office.
[6662.—{1000. / 25.} 11/73.]

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google